

TWENTY-FOUR PAGES.

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[MARIE BATES.



## MIRROR INTERVIEWS.



Joseph Haworth.

If Joseph Haworth had been born in the earlier part of the century he would have had a much better chance to become a fixed star in the realm of tragedy and classic drama. To-day the demand for stars in a legitimate repertoire is decidedly limited in the land of the free and the home of the brave. As an old time actor put it recently, "there's not a dollar in the business for any tragedian east of Pittsburg." Hence you may find Joseph Haworth starring in Hamlet and Richelieu one week, and accepting a profitable engagement as leading man in a modern society play or popular melodrama the week following. For a' that, there are many of his admirers who consider him the legitimate successor of Edwin Booth. At all events he is a powerful actor in roles that are suited to his histrionic temperament.

## THE INTERVIEW.

"Tell me all about yourself and your career—from your first appearance on any stage to your present engagement in Sue."

"That's a big contract, but I'll try to recall some of the milestones of my career, and you can put on record whatever you think will prove of interest to the readers of THE MIRROR. Although I was born in Providence, I have always looked upon Cleveland as my home, as my father took up his residence there when I was a child, and I was brought up there, to gether with my three sisters and my brother, William, who, as you know, is both an actor and a playwright. The first time I ever went to the theatre was when I was about ten years old. My cousin, Jack Akers, who received a dollar for spending money every week from his folks, took me up into the top gallery of the Cleveland Academy of Music to see Monte Cristo. I was greatly impressed with what seemed to me, on that occasion, the most magnificent place in the whole world. As the orchestra struck up I exclaimed with boyish enthusiasm, 'Say, Jack, this is heaven!' 'You're right, sonny,' said a tough-looking youth who was sitting in his shirt sleeves behind us. 'It's nigger heaven!' Every detail of that first scene comes back to me as if I had seen it last night—the harbor at Marseilles, the sailors, the sea and the clouds beyond. When the play was over, I said to my cousin: 'The best one on the stage was the little girl who played Mercedes.' That little girl was no other than Clara Morris, whose genius was evident even to my boyish judgment. Years afterwards I acted with her in Denise in New York, when she was considered by many critics to be the greatest actress on the American stage. The morning after seeing Monte Cristo I made a wooden dagger and went about spouting the lines of the play, and acting—not the part of Monte Cristo—but that of the villain, Norther."

"And why did you cast yourself for the villain?"

"Because I thought his fall in the last act was the greatest thing in the play. I was so badly stage-struck that I assumed melodramatic attitudes and stabbed imaginary enemies to death all over the house. The next time I went to the theatre was to see Mrs. D. P. Bowers as Lady Audley. After that I saw Lawrence Barrett as Cassius, Adelaide Neilson as Rosalind, and many other stars of the day. By that time I was simply clean gone about the stage. I wrote under an assumed name to Uncle John Ellsler, and he answered my letter, asking me to call upon him. When I called, he offered me a place as a sayer, which injured my dignity, and I declined his offer. About that time my father, who was surveying in the South for the government, died in New-Haven. So I left school and went to work in a newspaper office. Again I wrote to Uncle John, and he allowed me to recite 'Shamus O'Brien' at a benefit performance. Charlotte Crompton heard me from the wings. She was about to appear as Richard III., and offered me the part of Buckingham, which I eagerly accepted. For that performance I sold \$500 worth of tickets."

"What was the date of that performance?"

"It took place in May, 1873. After that performance Mr. Ellsler gave me a position at \$10 per week, and I played all sorts of parts. Charlotte Crompton, who was a member of the stock company, took a great interest in me, and gave me much valuable instruction in the art of acting. She was a great actress. Macready said of her when she played Lady Macbeth in his support that if she had been four inches taller she could have commanded the world."

"I suppose you played with many of the traveling stars of the day while you were with Ellsler's stock company?"

"Yes, indeed! When Edwin Booth came to Cleveland he opened in Hamlet, and I was cast as Laertes. For several days before the opening I practised assiduously for the combat in the last act. When, however, Mr. Booth on the evening of the performance winked gravely as a signal for the fight to begin, I was so disconcerted that I stood as if glued to the stage. He winked again but I was still rattled. Then Mr. Booth, noticing that I was nervous, invited me in a tone of kindness rather than defiance to 'come on!' and I at once recovered my nerve and fought through the combat to the best of my ability. Mr. Booth after the play complimented me on my impersonation of Laertes. And when it was told me that after watching me in the wings one night, Mr. Booth had said 'that boy has genius and will be heard from yet, you can readily imagine that I appreciated the compliment most highly, coming as it did from the greatest actor on the American stage. Soon afterward Mr. Booth offered me an engagement in his company which I was unfortunately compelled to decline owing to my having been previously engaged

for the stock company at the Boston Museum. At my farewell benefit in Cleveland, I appeared for the first time in Hamlet."

"How long did you remain at the Boston Museum?"

"For four seasons. I was engaged as the leading juvenile and appeared in an extensive repertoire of plays, both new and old. At that time the Gilbert and Sullivan operas were in great vogue, and in order to be up to the times, the manager of the Boston Museum produced them with casts made up from members of the stock company. Accordingly, I sang the roles of the Boatman in Pinafore and Grosvenor in Patience. I also sang roles in The Little Duke and other comic operas. Marie Wainwright and Sadie Martinet were both members of the Museum stock company when I was there, and sang and acted their parts in the Gilbert and Sullivan productions as if comic opera was their special line of work. As they were both clever actresses as well as good singers they made pronounced hits in those operatic productions."

"In what year were you engaged by John McCullough?"

"In 1881. That season I was tendered the position of leading man at the Boston Museum, but accepted an offer made by John McCullough to play Iago in Othello, Cassius in Julius Caesar, Iulius in Virginius and other roles in his repertoire. I remained with him up to the time that his mental disturbance compelled his retirement from the stage, and, as you know, his death occurred shortly afterwards. I was with him two full seasons, and had just opened with him for a third when his breaking down caused the dissolving of the company. A warm friendship existed between John McCullough and myself, and his death was among the saddest bereavements of my life. Take him for all and all he was the most lovable and genial man I ever met. And no one can dispute that his great ability as an actor entitled him to the position he attained on the American stage as one of the most popular tragedians of his day."

"What have been your principal engagements since you were with McCullough?"

"Now you tax my memory. For I have appeared in all sorts of plays. While I think of it you might put it on record that before joining McCullough I was once cast as Romeo to Mary Anderson's Juliet. After McCullough's collapse I was engaged to appear in Chicago in Don Boucicault's production of his play called Robert Emmett. After that Frank Sanger engaged me for Hoodman Blind in which I acted all over the country. Paul Kaurer is another play with which I became identified both in New York and on the road."

"And how about your star-ring ventures?"

"Well, I starred at different times as Elliot Grey in Rosedale. On one of those tours I alternated Rosedale with Ruy Blas and a classic repertoire. In 1886 I made a starring tour in a repertoire of standard plays. The two weeks that I played in January at the Castle Square Theatre in Boston were so successful that I was booked for a return engagement there during the last week in February and the first three weeks in March. During the first engagement I acted in Rosedale, Hamlet, and made my first appearance on any stage as Hamlet. On my return engagement I produced Rinaldo, a new five-act tragedy by E. nest Lacy, and in addition to acting in Hamlet, Richelieu, and Rosedale, I appeared for the first time on any stage in The Bell and Richard III."

"Was it not one of the Boston critics who hailed you as the successor of Edwin Booth?"

"You probably refer to what H. A. Clapp said of my Hamlet in the Boston Advertiser. He didn't say I was the successor of Edwin Booth. In referring to my presentation of Hamlet he said that it was the best interpretation of the melancholy Dane which we have seen in this country since Mr. Booth was taken from us."

"Didn't you meet with an accident in Richard III. during your Boston engagement?"

"Yes, I had my thumb nearly cut off during the combat scene by a random blow. I gritted my teeth and proceeded with the fight. A ter the curtain went down I went to the Emergency Hospital to have my wound dressed. It so happened that I had appeared at a benefit for the Emergency Hospital the day previous to my accident. After the benefit the head physician thanked me for my services in behalf of the hospital, and added jocularly, 'if we can do any thing for you in return, Mr. Haworth, just let us know.' The opportunity arrived sooner than either of us had expected. Richard was in the bill for the following Saturday. Accordingly I went before the curtain, and craved the indulgence of the audience, telling them that they would have to let Richard off with a left-handed combat. Strange to say I went through the combat so successfully that the audience rose and cheered me at the end of the scene."

"You closed your starring tour before the season was over, didn't you?"

"Yes, because my health broke down after my second Boston engagement, and I had to go home to recuperate. Last season, as you know, I appeared with Madame Modjeska as her leading man until her illness closed the tour prematurely. While with Modjeska my roles included Macbeth, Claudio in Measure for Measure, Major Schubert in Magda, and Sir Edward Mortimer in Mary Stuart. Madame Modjeska is not only a most remarkable actress, but one of the most charming women that ever graced the American stage. She was adored by every member of the company, and by everybody else who encountered her during her tour last season."

"Can you recall a few more plays you appeared in besides those already mentioned?"

"Let me think! Oh, yes, I didn't mention The Leavenworth Case or Philip Herne, did I? Then there's The Crust of Society, Man of the World and St. Marc. That'll do, won't it?"

"I suppose so. We'll let it go at that. Shall you continue with the Sue company throughout the season?"

"Yes, I think so. I like the role of Ira Beasley, and the place has proved very successful. Meanwhile I shall complete arrangements for another starring tour next season."

"Mr. Haworth didn't say under whose management he would star next season, but I'm told that the manager in question will be Frank Perley. And he couldn't be under better management."

A. E. B.

## MAGGIE MITCHELL A WITNESS.

Maggie Mitchell appeared as a witness in the Coroner's Court in this city, Oct. 27, having been summoned to recite her knowledge concerning the case of a workman who was accidentally killed last May on a building owned by the actress. In court she was asked whether or not she has retired permanently from the stage. "Sometimes I think I have," she replied, "and then again I think not. Overtures have been made to me to return. However, it is reasonably certain I will never again appear professionally."

100 printed cards, 50c. Other printing cheap. Composite Pig Co., 123 West 40th St., N. Y. C.

## REFLECTIONS.

The homestead of Thomas W. Keene, at Castleton Corners, Staten Island, was the scene the other night of a campaign meeting under the auspices of the local McKinley and Hobart Club, and the raising of a McKinley and Hobart banner presented to the club by Mr. Keene.

Myron Calice left for San Lake City last Wednesday to join Daniel Frohman's Lyceum stock company.

Harry Conson Clarke, who will sail on Nov. 10 with the Frawley stock company for Honolulu, has been praised highly by San Francisco papers for his work in that organization.

Charles Mesley is building a new opera house at Muncy, Pa., which will be opened some time in December.

The title of the new play by Madeline Lucette Ryley, tried recently by Nat C. Goodwin in Australia, is An American Citizen.

Laura Booth, who has been dangerously ill, is recovering.

Lillian Mortimer will resume her starring tour after election under new management.

Chimnie Fadden played to \$1000 at the Chicago Grand Opera House, Oct. 21 one of the highest records of that theatre.

Tim Murphy will open his season in his play, Old Innocence, in New England on Thursday. Dorothy Sherrod is a member of the company.

The Mandarin company spent last week rehearsing in this city.

Elwyn A. Barron and Wilson Barrett's new play for Charles Hawtreay is called The Wishing Cup.

Emma Marsh, the Marie in Evangeline, fell on the stage of the Garden Theatre Oct. 21 and sprained her right arm. The accident compelled her absence from the cast for several days.

A decree of divorce has been granted at Milwaukee separating Margaret Mather and her husband, Gustav Fabst.

Gaudipoti's Villa Gabriel has succeeded La Famille Pon-Biquet at the Paris Gymnase.

Colonel J. Henry Mapleson paid last week \$1200 to the Chicago musicians who composed his orchestra in that city in 1886. The Musicians' Union threatened to interfere with performances at the Academy of Music unless the account was settled.

Mrs. Hewett Coburn, Jr., of Manchester, Conn., believes that she lost a diamond and ruby ornament at the Broadway Theatre, Oct. 21. The jewels were not missed until two days later when she had returned to Manchester.

Poor Old Perkins, a new farce by Percival H. T. Sykes, has had a matinee trial in London.

Thomas McQueen, who opened with the International Opera company at Troy last Thursday, was entertained by his former colleagues of the Herald at the Hotel Marlborough, Oct. 27. Mr. McQueen made his debut as Manrico in Il Trovatore.

Redolph Aronson's new waltz, "Ternita," is dedicated to Teresa Carreno, the pianist, who left Berlin on Oct. 21 for St. Petersburg prior to sailing for America.

Guillon's Le Portage has replaced Lysistrata at the Paris Vaudeville.

A set of handsomely engrossed and framed resolutions adopted by the International League of Press Clubs in commemoration of the late John A. Cockerill are in the custody of the New York Press Club. The club is justly proud of the memorial, which is a work of high art.

The roster of A Merry Madcap company, now touring England under the direction of J. Hermann Dickson, includes A. G. Spry, Albert E. Good, Arthur Leyson, E. A. White, Frank Ellis, Annie Bernard, Maud Deeny and Louie Cleveland.

It is said that Annie Held will exhibit her horse at the Horse Show.

Le Roy and Brockway's Hiram Greene company, under management of J. G. Brown, is resting at Kingston, N. Y., until after election.

Dorothy Kent has been re-engaged for the part of Maggie Farrell in Myles Aaron, and appeared with the company in Fall River, Mass., last night.

Eleanor Carroll, leading lady at the new Grand Theatre, Boston, mourns the loss of her brother, who recently died suddenly in Quincy, Mass.

Branch O'Brien will continue in advance of Margaret Fuller and her Princess of Bagdad company.

Arthur E. Seymour, manager for Seymour, the mind-reader, was a passenger on the Paris, which arrived at Southampton on Oct. 18.

Eleonora Duse will soon reappear at Rome, and then in Russia where she will present Hervien's Le Ténail, and two new Italian dramas.

H. Stanley Davies, dramatic coach of the University of Chicago, has in rehearsal for local production a new play, Eleanor, by John Rosenberg.

Marvel P. Leeds, hypnotist, has been confounded with Professor Lee, hypnotist, in several places. Manager Charles Vogel, of the City Opera House, Steubenville, O., writes that Professor Leeds played a successful engagement of five nights with him recently.

Laura Bigear and Burt Haverly report a good business in A Trip to Chinatown.

It was recently stated in THE MIRROR that the Irish Artist. This was an error. The part was originated by Lotta Lynne Luthicun, who then played under the name of Lotta Lynne. Miss Lynne is a member of William Great's Sign of the Cross company, and sailed for New York on Oct. 28 to appear here in that play.

George Bernard Shaw has furnished a new comedy, You Never Can Tell, for the London Haymarket.

Four of the Merry World girls missed the train in Cleveland the other day, and Manager Patee telegraphed them to stay there. However, they bought tickets and arrived in Columbus in time for the performance.

The Iron King and The Commodore, two new American plays by William L. Roberts, were recently first produced at the Oakland Theatre, Oakland, Cal., with marked success. Mr. Roberts also presented an original five act version of Don Cesar de Bazan.

Georg Engels has written a comedy, The Chase Suzannet, for the Royal Theatre, Berlin. Brioux's Evasion is in rehearsal at the Theatre Francaise.

Lorraine Hollis, the beautiful Californian actress who is to make a tour of the Eastern States after election, is negotiating for a play by Mrs. C. A. Doremus, the author of The Circus Rider, made famous by Rosina Vokes.

The Gay Parisienne has passed its 200th performance at the London Duke of York's.

Mrs. Langtry will soon commence a tour of England.

## AN ORIGINAL CHARACTER ACTRESS.



MARIE BATES.

When Edward W. Townsend dramatized his "Chimnie Fadden" stories he introduced a new character in Mrs. Murphy. It was not anticipated that this part should prove more than a mere figure in the background, but, in the hands of Marie Bates, Mrs. Murphy has already become recognized as a character of extraordinary importance. The newspaper critics have everywhere singled out the work of Marie Bates as the crowning feature of Chimnie Fadden, and the praise bestowed upon the impersonation has been unreserved and unanimous. The characterization of Mrs. Murphy is the more remarkable for the reason that Mrs. Bates is herself authority for the statement that the portrayal is based upon no particular model, and is the result of no effort at character study. Mrs. Bates did not go into the slums nor into the police court seeking hints for her performance, nor did she build the idea of her wonderful make-up upon any special personage in real life. While the play was in rehearsal, the part promised nothing unusual, and it was not until the night of the initial performance that the make-up of Mrs. Murphy developed into a real feature of the piece. In making-up for the part, one line suggested another, and one shading hinted of a second, until, when Mrs. Murphy first appeared at the window over the saloon, she was greeted with spontaneous applause even before a word was uttered. That Mrs. Bates has repeated elsewhere the success achieved in this city is shown by the following remarks from the Chicago Inter Ocean: "One of the most striking characterizations recently presented on the stage is the Mrs. Murphy of Marie Bates. One might view this as Hogarthian in its drawing if the sad portraiture of the sudden old pauper were not in such constant evidence in the police court. The loquacious combative type, buoyant or depressed as drink or the lack of it grows and whets the appetite, and yet withal the leer, the substitute for the forgotten smile, bespeaking grim humor on the hard, wrinkled face, was a portrayal of sin and vice too sadly true."

## SCOT INGLIS MARRIES IDA HAMILTON.

At Sydney, Australia, late in September, Ida Hamilton, a young American who accompanied the Potter-Bellew company to the island continent, was married to Scot Inglis, one of the most promising of Australian actors. Cora Urquhart Potter gave the bride away, and the groom's brother, a Victoria journalist, was best man. A reception held after the ceremony was largely attended by prominent members of the profession and others. Ida Hamilton is a native of Kentucky, and has played the ingenue roles in the repertoire during the Australian tour. Scot Inglis is a native of Victoria, and graduated from the companies of George Rignold, Goulay and Snaggle, Myra Kemble, Walter Howe, and C. B. Westmacott. His first big success was achieved as Wilfred Denver in The Silver King during the last-named gentleman's recent Melbourne season.

## A PERMANENT HOME FOR LIGHT OPERA.

Charles E. Evans and W. D. Mann have announced their intention to make the Herald Square Theatre a permanent home for American light opera productions, patterning their plans upon those of D'Oyly Carte in the management of the Savoy Theatre, London. A three years' agreement has been signed with Reginald De Koven and Harry B. Smith, who agree to furnish one new opera each year for the Herald Square, Evans and Mann undertaking to stage the productions, and reserving an option upon the joint work of De Koven and Smith after the termination of the contract. A fixed operatic stock company is also contemplated to be known as the De Koven and Smith Opera company, including Bertha Walthner, Adele Ritchie, Joseph Sheehan, and George C. Boniface, Jr., none of whom will be featured.

## THE SEATS OF THE MIGHTY.

The dramatization of Gilbert Parker's novel, "The Seats of the Mighty," which has been already announced, will be first staged in this country by Berthold Tree, is now in rehearsal at Newcastle-on-Tyne in the presence of the distinguished author, who will accompany Mr. Tree to America, sailing on Nov. 14. The complete outfit of costumes and accessories will be brought from England. The Seats of the Mighty will open Mr. Tree's new theatre in London next year.

## BARRYMORE TO FEED THE CHILDREN.

A unique feature of Maurice Barrymore's new play, Roaring Dick & Co., to be first seen at Palmer's Theatre Nov. 16, will be a scene showing a children's lawn party. A round hundred of small boys and little girls will be entertained at a thoroughgoing meal at each performance, being served with all the courses that go to make up a regular dinner.

## GIORDANO ARRIVES FROM ITALY.

Umberto Giordano, composer of Andrea Chénier, the most recent success of the Italian operatic stage, has arrived in this city. His new opera is to be given its first hearing in this country at the Academy of Music by the Mapleson Imperial Italian Opera company.



## SCENES FROM CURRENT PLAYS.



RALPH DELMORE. VERNER CLARGES. NAT D. JONES. WILLIAM HARCOURT. ROSKILL KNOTT. R. V. FERGUSON.

FOURTEENTH STREET THEATRE. THE CHERRY PICKERS: END OF ACT I.

BROUGH: "Your Excellency, Nature has tried to kill his superior officer."

## ONE THING AND ANOTHER.

When Richard Mansfield came to preside over the fortunes of the pretty little playhouse that once was Harrigan's, in Thirty-ninth Street, he set about upon the introduction of characteristic reforms. The theatre was redecorated within and without, the stairways were illuminated by ancient and honorable engravings, the lobby was ornamented by portraits of Mr. Mansfield in assorted impersonations, and the name of the house not only was changed to the Garrick but the place was called a theatre instead of a mere theatre as theretofore. This new orthography was consistently carried out in all the departments of the business. The signs, the billboards, the tickets, the programme, even the newspaper advertisements were made to spell it "theatre," and a certain individuality was thereby acquired inasmuch as the other playhouses—excepting, of course, the Thalia, the Adler and other unnaturalized institutions in the Bowery—were content to be known as theatres. Eventually, however, the skilled assistance of that great general of the drama, Charles Frohman, was called upon to manage the house while Mr. Mansfield and a special train of cars regaled the folk of other cities with a kaleidoscopic repertoire. Just when the demon of conventionality began its insidious assault may never be known, but certain it is that when Mr. Mansfield returns to town he will be overcome by more than one infraction of his carefully planned spelling device, against which a conspiracy appears to have gotten in deadly deeds. The three sheets now call it the Garrick Theatre, and their orthography must have been inspired by Mr. Frohman or his printer. The ticket envelopes supplied by a Fifth Avenue shop, where the hats come from, likewise speak up boldly for the renaissance of the *re*, which commonplace spelling also occurs no less than a dozen times in the programme provided by Frank V. Strauss, wherein we find Stuart Ogilvie's name printed "Stewart Ogilvie." Imagine Mr. Mansfield's thoughts when he views this frightful havoc! But, I suppose that he will feel constrained to preserve a certain silence about the spelling business for, high upon the front of his theatre, among the graceful wreathes and scrolls that beautify the facade, prominently appears the name of Southern, carefully spelled "Southern."

Speaking of the Garrick, it is in order to mention the fact that William Gillette's play, Secret Service, boldly sets forth a powerful plea for the esteem of the war-time spy. There exists, in the public mind, a ridiculous impression that an army spy must be of necessity a reprobate and a parish. Mr. Gillette's eloquent refutation of this nomenclature tradition should be printed in italics in order that it might be pasted in the history text-books, and in each of the countless volumes of so-called war stories. The spy of Secret Service truly says that a man doing battle as one of an army, or of a regiment, has ever friends at his side, and helpful arms to lift him if he fall, but the spy—also fighting under the orders of a superior—struggles alone in the very stronghold of his enemies, helpless but for his own wit, relying solely upon his nerve and his ability as an actor. He asks the girl in the play to make comparisons and decide whether the spy is not to be admired as the bravest of warriors; and he is rewarded by her love, and that of the audience thrown in. Secret Service is infinitely superior to any other war drama within my recollection, and I recall few plays of any sort that equal it in strength, in action, in character, or in consummate mastery of the

stage. Mr. Gillette deserves unstinted praise for making his Confederate soldiers look like human beings, instead of hiding their faces beneath the sparse, unkempt monkey whiskers heretofore regarded as indispensable to rebel troopers on the stage. But he might have pushed the good work a bit further, insisting upon something other than the stereotyped drooping snow-white moustache and sharply pointed goatee which have been employed as the badge of the heavy general in each preceding war play. Is there any historical evidence to prove that every man who attained to the rank of general in the late uncivil war immediately developed a prodigious white moustache and a ponderous goatee?

The amazing Sunday newspaper over the theatrical department of which presides "Bloomington Dale, the great dramatic critic," lately printed the song about the distance between Schenectady and Troy as compared to that between the latter town and the sacred Rialto of New York, sung and made popular by Walter Jones. But the paper said the singer was "Arthur Jones," showing that it is more than forty miles from Park Row to accuracy, and that no actor like Walter Jones, whose fame only extends from ocean to ocean, and from gulf to Wahpoo, Manitoba, can expect that his name will be known to the great dramatic critics of our marvelous daily papers.

THE CALLBOY.

## DEATH OF A NOTED WOMAN.

Madame Fanny Simonsen recently died in Melbourne, Australia. The deceased singer was a native of France where, as Mile. Dehals, she studied at the Paris Conservatoire and made her operatic debut. About 1862 she married Simonsen, the well-known violinist, and toured Australia as the soprano of her husband's concert company. As a member of Lyster's Opera company she appeared in the soprano roles in The Grand Duchess, Faust, Trovatore, Traviata, and Les Huguenots. She also toured New Zealand, Signor Palladini being the tenor and Signor Riccardi the basso of the company. In 1887, Madame Simonsen took Signora Clutti's place as the blind woman in La Gioconda, during the Italian opera season at the Melbourne Royal. Of recent years, Madame Simonsen had confined her work to teaching, among her pupils being Ada Crossley and Madame Frances Seville, the eldest daughter of the deceased, who has recently appeared with Abbey and Grau's Opera company in New York. Others well known on the operatic stage who owe much of their success to her teaching are: Julia Simonsen, Clara Montgredien, Flora Graupner, and Juliet Wray. Jules Simonsen, who is now singing at Her Majesty's, Sydney, is a son of the deceased.

## CHAUNCEY OLCOFF'S NEW PLAY.

Augustus Pitou and George H. Jessop have completed two acts of the new comedy drama in which Chauncey Olcott will be seen at the Fourteenth Street Theatre, in January. The star will compose a number of new songs, and Manager Pitou will give the play a grand production. The new work, of course, is an Irish comedy full of romance, love, and poetry, but promises novel features in the abolition of both politics and rebellion.

Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.

## MR. GOODWIN CORRECTS A REPORT.

The MIRROR's correspondent at Sydney, New South Wales, writes under date of Sept. 26: "With reference to a paragraph in a recent issue of THE MIRROR, where it was stated that the lever Nat Goodwin had used to secure the services of Maxine Elliott for his Australian tour was the promise that this lady should play the part of Princess Flavia in his production of The Prisoner of Zenda. Mr. Goodwin informs me that such was not the case, as negotiations between him and Miss Elliott had been entered into a considerable time before their chance meeting in 'Frisco, just previous to Mr. Goodwin's departure for the Antipodes, which enabled the arrangement of definite terms, and a contract for three years, with option of extension of that time, was actually signed. As a matter of fact, it is highly improbable that The Prisoner of Zenda will be produced by Nat Goodwin's company in Australia, although I understand that Williamson and Musgrove are very anxious that this company should extend their visit here to enable them to appear in this play; but if present arrangements are carried out the company leave for 'Frisco by R. M. S. Alameda, sailing hence in four weeks' time."

## MEETING OF OPERATIC DIRECTORS.

The managing directors of the Abbey, Schoffel and Grau company, limited, held a meeting last Wednesday. William Steinway, Robert Duplap, John B. Schoffel, R. L. Rives, and Edward Lauterbach were present.

President Steinway communicated to the meeting that all arrangements had been completed for a season of opera, and that the death of Henry E. Abbey would in no way change the plans. Mr. Steinway's letter added:

"I am instructed by the directors of this company to request of you the favor of allowing us to anticipate the payment of the \$15,000 due to your company on the 15th of November next, which we shall be prepared to take up on Saturday, the 31st inst."

The \$15,000 mentioned is a chattel mortgage which the company holds on certain scenery and costumes. Resolutions of regret at Mr. Abbey's death were adopted and ordered engrossed for presentation to his daughter.

## RICHARD GANTHONY'S NEW PLAY.

John, a four-act comedy drama by Richard Ganthony was produced for the first time at the People's Theatre, Elizabeth, N. J., Oct. 28, by the Emmett Corrigan Comedy company. The scene of the play is laid in the upper part of New York city. The first and second acts, although not entirely devoid of interest, need considerable revising, but in the third and fourth acts the piece brightens up and affords Mr. Corrigan the opportunity for effective acting.

The entire company act with spirit, and well deserved the applause which greeted their efforts. Mr. Corrigan's conception of John, the butler, is a clever piece of character acting. The others in the cast are J. C. Kline, Franklin Hall, Adolph Lestina, Louis Leon Hall, George Mantell, Alward Taylor, Augustus Thomas, Justin Brandt, Alma Strong, Victoria Myra Stewart.

## LAWRENCE HANLEY RETURNS.

Lawrence Hanley and the company, including Eleanor Carey, who presented Mr. Hanley's play, The Eighth Commandment, a dramatization of the story, "Marsac's Inheritance," have returned to the city. The play was given a brief trial in the principal cities of Virginia.

## GOSSIP.

H. M. Hirschberg will manage the tour of Charles Gregorowitch, the young Russian violinist.

For Fair Virginia has a new scenic outfit, which will be carried in a special car. The tour begins at Brooklyn Nov. 9.

The Power of the Press will be revived at the Grand Opera House Nov. 23.

Hoyst and McKee's new production of A Milk White Flag reaches this city Dec. 7.

Oliver Byron's new play, The Turn of the Tide, is said to be making a success. Those who have seen it pronounce it the best money-winner Mr. and Mrs. Byron have had since Across the Continent.

Atherton Brownell has completed a striking melodrama entitled Playing at Hearts. Mr. Brownell's well-known literary qualities and scholarship show to good effect in this powerfully constructed play.

U. D. Newell writes from Monterey, Mexico, under date of Oct. 23: "Tompkins's Black Crook company has cancelled all time in the republic of Mexico and will go to the Pacific coast, jumping from Monterey to El Paso direct."

My Dad the Devil, under the management of I. A. Solomon, will open season this week with a company including Frank M. Willis, Montie Collins, Norma Willis, Gertrude Fort, May Mitchell, Fannie Fields, Wilton Taylor, James W. Bankson, Harry Hunkin, and George E. Gill.

Theodore Burt Savre, the author of The Wife of Willoughby, the clever play that was given twice by Nelson Wheatcroft's pupils at the Empire, is very proud of the fact that he has disposed of the rights of the play for South Africa on very good terms.

The Princess of Wales, the Princess Victoria, and Prince and Princess Charles of Denmark saw The Duchess of Coolgardie at Drury Lane, Oct. 15.

May Yohe was hoarse upon the opening night of The Belle of Cairo at the London Court, and was forced to omit many of her songs.

Don Juan was revived at the Paris Opera Oct. 25.

Miss Helyett has given place to Les Mousquetaires au Couvent at the Bouffes Parisiens.

Jacques Callot has been discontinued at the Paris Porte Saint-Martin.

Ernest Lamson will play Blake in the No. 1 Shore Acres company at the Harlem Opera House this week.

## SAID TO THE MIRROR.

HORACE WALL: "Margaret Fuller's great resemblance to the original heroine (Mile. Croizette) of Alexander Dumas's play, The Princess of Bagdad, suggested the adaptation by the author, William Young."

CHARLES E. BLANEY: "The reported marriage of Harry Clay Blaney, the star of A Boy Wanted, and Miss Hobart, announced to take place in St. Louis last week, has been postponed. My brother cannot marry during his contract with me, which has nearly three years to run. I do not believe in mixing family affairs with business, especially in the case of my brother, who has a very bright future, yet I wish to say that I have no personal objection to Miss Hobart."

E. D. Shaw, Mgr. or Agt. AcLiberty. MIRROR.



## THE MAKING OF THE THEATRE.

## X. THE COSTUMES.

The clothing of the modern play is a much more important and expensive item than it was in former times. Some critics think that too much attention is paid at the present day to the scenery and wardrobe. They point to Shakespeare, and say that his plays were produced in barns, or in theatres of the most primitive description, without the aid of proper scenery and appropriate dresses. But that Shakespeare himself took an interest in how his characters should be costumed is shown, in many ways, by the plays themselves. In *Henry VIII.*, for instance, there are stage directions for the three great processions. The success of one of the important scenes in *Henry VI.* depends upon Clithering being attired in black and scarlet, and in *The Merry Wives of Windsor*, the climax depends on the color of Anne Page's gown. Many other illustrations might be given to show that Shakespeare considered the costume of his characters an important item in the making of the play. Nevertheless, for many years, in the early history of the theatre, all plays were dressed pretty much alike, without any reference to historical accuracy, or even ordinary propriety as regards the character depicted by the actor. The performers, in their dress, followed the fashion of the day. No attention was paid to the proper dressing of the part until the middle of the present century. In those early days of the drama the armor was made of pasteboard covered with white metal foil, the stage jewelry was made of tin, while, at the present time, real jewelry is worn. Catherine de Medici was a generous patron of the drama, for it is said that in the sixteenth century she spent large sums of money on dresses and scenery for the representation of an ideal ballet. This was a century before the introduction of the regular opera in Paris.

The matter of wigs seems to have been the first item in the stage wardrobe to demand attention in the early theatrical representations; it was eminently proper that reform should begin at the top. At the court revels, during the reign of Queen Elizabeth, we find charges made for "four yellow heares for head attires for women;" for "a pound of heare," twelve pence; "eight long white berds at twenty pence the piece;" "a black fyzician's berde" (more likely a black beard for a physician), etc. These decorations for the head and face were generally made of silk, for there are allusions made to "curling heare made of black silk." As already stated, the actors appeared on the stage dressed in the style of the period. The huge, powdered wigs, with flowing flaxen hair, were used by the leading actors for nearly every part, and it is said that some of these pieces of head-gear cost as high as fifty guineas each. The villain of the play invariably wore a jet black peruke. Lloyd, in a poem on the actor, published in 1764, wrote:

To suit the dress demands the actor's art,  
Yet there are those who overstep the part;  
To some, prescriptive right gives settled things—  
Black wigs to murderers; feathered heads to kings.

The cost of a wig at the present time depends very much on the character of the wig and the material used in its construction. Human hair is expensive, and human white hair is more expensive than colored. A substitute for human hair has been found in the coat of the yak, an animal found in the West Indies, larger than a goat but smaller than a cow. The large wigs used by the characters in such old comedies as *The School for Scandal*, and all plays requiring that peculiar kind of head-gear, are made from yak hair. There was a time when they were made out of horse hair, but that material is now considered too common. In many of the modern plays it seems as if some of the male characters were wearing their own hair, but the fact is that a wig is generally worn. The art of wig-making has progressed the same as all the other arts and industries connected with the theatre, and wigs are now made to look so natural that it is impossible, at least in the theatre, to distinguish them from real hair. In former times they were not only clumsy and ill-fitting, but they weighed about four times as much as they do now. The old-time actors must have suffered intolerably from their use.

There are always two prices for a wig, that is to say, you can get one of cheap quality or you can pay more and have better material and more careful workmanship. There are no less than 125 kinds of wigs for stage and masquerade use for men, and what is used in masquerade is used, at some time or other, on the stage in spectacular productions. There are forty-four varieties of lady's wigs, and beads are supplied either on wire or on gauze. The varieties of color in hair would surprise a non-professional person who is not compelled to give attention to such matters. The different shades are white, yellow white, silver gray, steel gray, iron gray, reddish gray, blonde gray, flaxen, baby blonde, light blonde, medium blonde, golden blonde, reddish blonde, dark blonde, light drab, dark drab, light brown, medium brown, dark brown, chestnut brown, reddish brown, light auburn, dark auburn, light red, bright red, medium red, dark red, and black. In beads there are full beards, chin beards, side whiskers and moustache, imperial, throat whiskers, mutton chop sides and eyebrows.

The price of a wig will range from \$1.50 to \$40. Here are some wigs for well-known characters, with the maximum price charged for them at the present time: Bald, \$7.50; a barrister, \$12; Charles II., \$15; Claude Melnotte, \$12; Chinese, \$10; Chevalier (in *The Two Orphans*), \$12; clown, \$5; dress wig, \$25; Dundreary, \$12; duke, \$12; Dutch character, \$5; English swell, \$12; Faust, \$15; a mechanical right wig, \$5; tagn, \$5; gladiator, \$12; Hamlet, \$12; Irish character, \$7.50; Japanese, \$7; Jew character, \$10; King Lear and beard, \$40; Louis XI., \$5; Stephano-philes, \$5; a modern wig, \$12; Mikado, \$7; Macbeth and Macduff, each, \$12; negro wigs, from \$4 to \$7.50, the bald wig costing the highest price; Othello, \$10; Polonius, \$12; Pantaloon and beard, \$5; a wig when padded, to improve, alter, or exaggerate the head, costs \$15; R. P. Van Winkle and beard, \$12; Romeo, \$12; Richard III., \$12; a Roman, \$10; Richelieu, \$15; Shylock, \$12; Sir Peter Teazle, \$10; Sir Halcourt Courteney, \$5; Virgilus, \$15; a Yankee, \$10. Among ladies wigs we have the aesthetic, \$12; the curly auburn, \$12; the blonde bang, \$12; the long blonde, \$30; burlesque, \$12; court, \$18; Queen Elizabeth, \$25; Frou Frou, \$20; Gretchen, \$30; Grand Duchess, \$18; Irish servant, \$15; Juliet, \$10; Ophelia, Leah, and Queen Anne, each, \$20; Marguerite, \$30; old maid, \$15; Parthenia, \$20; pompadour, \$18; and a wench, \$10.

With the aid of grease paint, an invention of comparatively recent date, the actor can produce various flesh colors at will. The standard colors are known technically as palest juvenile, pale juvenile, robust juvenile, extra robust juvenile, light, medium or heavy character, light tanned, heavy, sallow,

deep sallow, sailor (slightly weather-beaten), ruddy, gypsy, Chinese, light Italian, sunburnt Italian, sailor (deep sunburnt), Moor, East Indian, North American Indian and yellow. Then there are what are called "lining colors": black, white, light brown, dark brown, blue, light gray, dark gray, old man's rouge and juvenile.

Among other curious things that would attract the attention of the non-professional in a theatrical wig-maker's shop and supply store would be aqua tint, or water colors, for coloring the natural moustache, whiskers and eyebrows; alcohol to remove spirit gum from the face; spirit gum being a kind of paste with which false moustaches and eyebrows are applied; blue, black and brown pencils for eyebrows; black wax for stopping out the teeth; cocoa butter for removing grease paint; diamond powder for the hair; joining paste to blend wigs; nose putty for building up the nose, and a score of other curious preparations and contrivances by the use of which the actor is able to give a better representation of the character he assumes. These inventions indicate a remarkable amount of ingenuity, and illustrate the great progress that has been made in this special branch of theatrical work.

In former times the stage-manager of the theatre indicated the costumes that were to be worn in a play. There was a regular wardrobe room connected with the theatre, which was in charge of the "mistress of the wardrobe," and she supplied these costumes in the best way she could. She had sewing-women to assist her and the dresses and costumes on hand would be altered so as to resemble, as nearly as possible, the kind that were required for immediate use. It was, in those days, only in plays demanding modern costume that the members of the company were compelled to furnish the dresses themselves. Sometimes only the leading ladies owned their own dresses and the lady subordinates were obliged to depend upon the regular wardrobe of the theatre. It is said that the gentlemen of some of these stock companies were not very well off in the matter of theatrical clothing, rarely being the owners of anything beyond one or two pairs of tights, a sword and a dress-hat, a combination of apparel quite unique but not exactly adapted to the presentation of a large repertoire of plays.

Actors, when they are in "hard luck," are sometimes compelled to draw upon their theatrical wardrobe for the purposes of real instead of mimic life. To a certain extent such belongings can be used in this way. This experience is unfortunate because the player is using, so to speak, a part of his regular stock. The poorest Thespian, however, has seldom been worse off than Edwin Forrest when he died, was probably the richest actor of his time. Speaking of the early scenes of his life he once said: "The salary I got was so small that I was unable to appear on the street in a decent dress—boots, particularly, gave me most trouble, for I was compelled to wear my stage boots from my boarding-house to the theatre, and from the theatre to the boarding-house." When he was living in Cincinnati he was accustomed to go down to the river bank, on the opposite side, and rehearse his part, especially on a Sunday morning. Again his boots are in evidence, for he says: "My stage boots were the only part of my costume that smacked of the shop. My poverty, not my will, rendered this a necessity. Here I would spend the day, reading, apouting, and fighting a tree, as if it were a Richmond and I were a Richard."

At the present time the old-fashioned stage-manager has been replaced by specialists—play-producers—like Mr. Ben Tesse. Such gentlemen indicate the kind of costume to be worn, and, in fact, attend to all the details connected with the presentation of the play. They furnish a regular "wardrobe plot," showing how each character, down to the smallest particular, must be attired. Few theatres now keep much of the wardrobe stock on hand, unless it is in the case of some standard production which they may produce from time to time. Costumes are now made by professional costume-makers having regular places of business outside of the theatre. The modern play is presented with the idea that it will make a hit or a miss. When the manager is tired of it, after it has had a long run, and finds some new play from which he can make money, and to which it will pay him to devote his attention, he sells the old production, costumes and all, to some managerial speculator who has faith that he can do well with it at cheaper priced theatres, or in a section of the country where it has not been seen. If, at the outset, the play fails, the costumes find their way to the second-hand costume dealer. If it has been of a spectacular character the dresses can be altered and utilized by some manager for similar productions in theatres other than first-class.

The most expensive costumes are those used in historical plays, when such plays are produced in the best manner it is possible to present them. It is said that the London theatrical managers are much more lavish in costuming and general presentation of plays than are the managers in this country. Real jewelry must be worn by the ladies, their gowns must be made of the richest material, the furniture, the carpets, the bric-a-brac must be not only historically appropriate, but of real beauty and of intrinsic value. It is claimed that \$100,000 is often spent by a London manager on the wardrobe alone. In Shakespeare's *Henry VIII.*, as produced by Sir Henry Irving, the goods for the costume of one of the leading characters cost \$75 a yard, and there were fifteen yards used.

In the same play \$125 each was paid for the costumes of twenty-five men employed in minor parts. In some of these productions as many as three hundred people may be engaged and many of them will be supplied with five or six different costumes. The Christmas pantomimes are presented in the most elaborate manner, and with special reference to curious and beautiful stage effects. For instance, in the pantomime of Jack and the Beanstalk, produced in London a few years ago, there was a scene representing a library, with huge books on the shelves. Each of these supposed books, in turn, afterwards opened of themselves and a character would appear representing one of Shakespeare's leading heroes or heroines, attired not only in the most expensive costume that could be procured, but in a dress that was historically correct. This, certainly, was a beautiful conception—a living, moving, Shakespearean library.

A customer, W. E. Heerman, once located in London, informs me that such managers as Sir Henry Irving and George Edwards seem to see how much money they can spend on the costumes of a play. But in England they calculate on the production having a long run, and they are more lavish in the outlay of time and money to make sure of this result. It is said that the American manager, who runs his theatre on strictly business, money-making principles, spends as little as possible on costumes, his main desire being to enlarge his profits. But this criticism cannot be applied to all American managers, certainly not to Mr. Augustus Daly, whose presentation of Shakespearean plays has been as lavish as could be desired. Competent

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English critics have given it as their opinion that the exceptional attention paid by the London managers to the costuming of the play has been detrimental to the dramatic art. One of them, by way of illustration, refers to *Romeo and Juliet*, produced in London some years ago on a magnificent scale. He says that the beauty, gorgeousness and general bustle of the scene of the ball in the first act led the audience to overlook the dramatic efforts of the leading characters.

In England the performer must dress the part as the manager tells him, and so he is obliged to do here, in most cases, though more liberty in this respect is allowed leading players in this country than abroad. In our traveling companies—at least in some of them—curious effects are produced from the fact that the performers select their own costumes, partly because they have to pay for them and because it gives expense and trouble to the theatrical manager. The result of so much liberty is a kind of artistic anarchy. When the play is produced there is no harmony in the colors, but the manager rarely makes any changes, and if the costumes are bright and gay—which they always are, and generally too gay—the audiences in the towns where the play is produced are perfectly satisfied; "having eyes they see not."

The theatrogoer is probably of the opinion that the torn disreputable dresses worn by our actresses, when they have to play a part which calls for such attire, and the tramp clothes of the male performer are obtained from some dealer in second-hand clothes, or that they are supplied from a selection of very old raiment owned by the performers themselves. This is not the fact. Actors do not like to wear cast-off clothing on the stage any more than they do when they are in private life. The actress will take some really good dress from her private wardrobe, and the costume will so "doctor" it that it is beyond recognition. He will make cuts here and there, make staves with acid so that it will look as if the wearer had tumbled in the gutter. Common stove polish and furniture stain (which he calls "artistic mud") are used to produce some of these unwholesome effects, but they are all done in an artistic manner; if it were otherwise no impression would be produced on the beholder. Many times the costume must make duplicate dresses, or suits, because the performer must disappear and meet with a sudden and serious accident in which his clothing is ruined. The actor, when off the stage, quickly puts on the duplicate suit, showing stains, rents, etc., and, to the audience, it seems to be the same costume he wore when he made his exit.

The leading actors and actresses employ dressers whose duty it is to attend their employer at the theatre and see that he is properly attired for the play. These dressers seem to have their own troubles. It is said that Richard Mansfield had a dresser named John, a German, who, though otherwise economical in his habits, almost to the verge of parsimony, insisted upon always drinking a bottle of wine with his luncheon. This peculiar habit, it is said, somewhat annoyed the distinguished actor. He thought it was rather incongruous that a servant should drink a whole bottle of wine at a sitting and that, too, at such an inappropriate time as the middle of the day. He asked John and, in remonstrating with him about this peculiar habit (which had no reference to the man's sobriety, for he was exemplary in this respect), even offered to raise his wages if he would discontinue the custom. The wine only cost forty cents a bottle—a species of *ordinaire*, in fact, very *ordinaire*—and the servant insisted that all his life he had been accustomed to drink his bottle at that particular time of the day. When the actor finally urged upon him that he must choose between Mansfield and the bottle of wine, the dresser quickly responded: "I'll take the wine," and straightway left the actor's service.

A story is told of Edwin Forrest and his dresser. He was playing an engagement at Pittsburg. The famous tragedian was dressed for the character of Richelieu, and was going on the stage in the first scene when he discovered that the sleeve of the dress he wore was either too short or drawn up. He called to his dresser to pull the sleeve down so that the lace frill would show. The man commenced pulling the robe instead of the undersleeve when Forrest, in a loud voice, exclaimed: "Hell and Fury! what are you about? The undersleeve, d— you." He was standing near the entrance and his somewhat earnest inquiry was heard in the front of the house. A generous round of applause followed, the audience imagining the remark to be a part of the play.

"What are they applauding?" Forrest exclaimed.

The prompter quickly replied: "Your first speech, sir, off the stage."

GEORGE J. MANSON.

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Otto Netherstole has purchased the sole English rights to Stange and Edwards's new opera, *Brian Boru*, a speculation that should prove most remunerative to the English actress, who, of course, has no thought of appearing herself in the cast.



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## IN OTHER CITIES.

## DETROIT.

We had the most delightful Jefferson engagement at the Detroit last week that we have had in many a season. We are usually put off with a "one night" Jefferson performance and therefore considered ourselves fortunate when that perfect master of the comedian's art remained with us for two evenings. "May he live long and prosper" is all his old Detroit friends have to say after seeing him once more. Friday evening (23) as usual, vigorous and delightfully entertaining as ever. On Saturday evening a double bill was presented, The Cricket on the Hearth and Lend Me Five Shillings, and on this occasion even a more brilliant audience crowded the Detroit than on the preceding evening. Possibly there hangs in Detroit's long gallery of immortals scarcely one creation that he made more lovable to us than Caleb Plummer, and in Jefferson's line of characters this one has always remained prominent for its beauty, perfection and charm. But then he is always a delight; it is the Jeffersonian genius, not the character, in his case. Would that time might go slowly for him, or that he might die "hereafter" so that we could always have him with us.

Robert Hilliard opened at the Detroit 26 giving us an opportunity of seeing him in his New York success, Lost—24 Hours. Much has been said about the qualities of this young comedian who has stepped suddenly, as it were, into the first rank, and this week his acting, co. and play have met with the unqualified approval of Detroit theatregoers, and theatrical critics. The beautiful stage settings and the lovely costumes have also been highly praised. Altogether his engagement of three evenings here has been a decided success. One thing most worthy of mention is the curtain raiser which Mr. Hilliard presents, which he calls The Littlest Girl and which is a dramatization by himself of Richard Harding Davis' Van Bibber story Her First Appearance. It is a very beautiful little sketch, and moreover was put on in an exceedingly handsome manner. Mr. Hilliard has admirable support in Raymond Hitchcock, Cecil Butler, Roy Fairchild, Russell Bassett, Sydney Cowell, Vivian Bernard, Amelia Bingham, Carolyn Kenyon, and Francis Whitehouse.

There is nothing on at the Detroit for Thursday, Friday and Saturday of this week, but A. M. Palmer's stock co. is booked for 24, and the latter half of next week this stage will be given over to Wilton Larkay, who will be seen in a new play called Dr. Belger.

At Gay Coney Island is probably well-known elsewhere but we received our first introduction to it Sunday (25) at the Lyceum, and are being afforded an opportunity all week of becoming thoroughly acquainted with its merits, which are many. Mathews and Bulger carry off first honors on the list of entertainers, but they don't begin and finish the list by any means, as there are many others in the co. who deserve praise for their work, notably M. L. Hockett, William Gray and Tony Hart. The cast throughout is strong, the specialties are first-class, the musical features good, and the costumes and scenery correspond to the general excellence of the production. Next offering at the Lyceum, Down in Dixie.

The Wyoming Mail is the current attraction at Whitney's. The title throws a search light on the character of the play. It is a border drama of course, with all the usual concomitants. It was written by Charles W. Daniels, and had its initial performance in Detroit 25. Burt Weston as Sylvester Slasher is probably the most deserving of praise in the co. This bill runs all week. Next week, Vanity Fair.

At the Capitol Square The Clemenceau Case is on for the week. The play is followed, it feels of the performance by a pantomime entitled The Flea in which the Pilar M'orm shows her powers as a pantomimist.

The Empire is closed and will probably remain so until after the election. Albert Perry, who has become pretty well known within the last few years as a monologue entertainer, has decided to adopt the regular stage. He will take a co. somewhere in November, but will open in Detroit 16. He proposes to produce a play of Tennessee's which has not yet been acted in this country. Associated with Mr. Perry in his enterprise is Horstense Van Zile. An Eastern author is now preparing a play especially for Mr. Perry which he intends to put on next season. KIMBALL.

## ST. PAUL.

At the Metropolitan Opera House The Irish Artist, The Minstrel of Clare and Mavourneen were presented by Chaucery Olcott and an excellent co. Oct. 25-26 to good houses, and appreciative audiences. Mr. Olcott met with a cordial welcome and was called twice before the curtain. Georgia Busby was very pleasing in the role of Kate Mahone. Kitty Coleman is decidedly good as the Widow Blake. Luke Martin was excellent in the part of Jerry Sweeney. Daniel Gilfeather as Sir Robert Deane, Paul Gilmore as Edmund Deane, Etta Baker Martin as Lady Deane finely sustained their roles. The play was nicely staged. Robert Mantell 1-4; Kathryn Kilder and Madame Sans Gêne co. 5-7. At Little's New Grand Opera House A. M. Palmer's excellent co. produced Trilby 25-31 to good houses. Marion Gray is an actress and made a very favorable impression in the title role. J. M. Colville as Svengali gave an admirable portrayal of the character and was greatly applauded. Richard Ganthony was excellent as Tuffy. Frank Rolleston does good work as the Laird. Brenton Thorpe as Little Willie, Mathew C. Woodward as Zou Zou, George Conway as Rev. Thomas Bagot does excellent work in their roles. The performance pleased the patrons and drew good business. A Boy Wanted co. 1-7.

Frank Knapp, who plays the part of Happy Jack in The Old Homestead co., has just rejoined the co. after a week's absence in New York to attend his father's funeral.

J. Shanley Sanford, business manager of Madame Sans Gêne co., is in the city working up business for his star, Miss Kathryn Kilder.

Katie Emmett and co. went through St. Paul 22, and will play Cal Stone's circuit en route on the Northern Pacific to the coast.

H. Antonio D'Arcy, representing Robert Mantell, is in the city, and reports the co. doing good business. Manager William Warrington, of The Old Homestead co., is an old-time visitor to St. Paul, and has a pleasant time with a number of old friends. Mr. Warrington was one of the first managers that played attractions at the old theatre in St. Paul in the seventies. One of the first attractions he brought to this city was the Berger Family Bell-Ringers. Sol Smith Russell was in the co.

GEORGE H. COLLEMAN.

## SAN FRANCISCO.

The Prisoner of Zenda closed at the Baldwin week of Oct. 17, and the season was one to be long remembered. The demand for seats was so great that chairs were placed in the orchestra space over half the week. The California is still closed, as the managers were afraid of a lack of patronage during the election excitement.

Julia Marlowe Taber and Robert Taber opened at the Baldwin to good business. Della Fox follows the Tabers 9.

At the Columbia Trilby closed 17 after a successful run. Town Topics, by the Broadway Comedians, is this week's attraction at the Columbia and has played to good business. Songs, sketches and specialties seemed to be greatly enjoyed. After Town Topics Tennessee's Pardon will have a two-weeks' run under the management of Arthur C. Aston.

The Ugly Duckling was put on at the Alcazar in a style that calls for much praise. This piece drew a good house and was well received. Next week, Love on Crutches will be produced.

Ferris Hartman's Babes in the Wood is doing its second week at the Tivoli, and is playing to good business.

The Pay Train is billed at Morosco's Grand Opera House week commencing 19, with Florence Bindley in the star part. It runs for a week.

George M. Welty and Alfred Ellinghouse have completed arrangements with William A. Brady for a tour of the Coast with La Loie Fuller and her co. Upon her return from Mexico she opens at San Diego Nov. 13, and is to give about eight performances on the Coast, probably three in San Francisco, one in Los Angeles, and four in the Bay cities. Their contract also includes Vancouver and Victoria.

JAMES F. J. ARCHIBALD.

## DENVER.

At the Broadway week of Oct. 19, the Henderson co. in its fifth week here is concluding an operatic season that has been quite successful both artistically and financially. During the fore part of the week a clever production of Boccaccio has held the boards—while during the latter part there has been a change of bill

nightly, with presentations of the various operas that have been given during the season here. While as I have heretofore said the co. contains no stars, the operas throughout have been very pleasingly given and mounted, and costumed in a manner that would do credit to a grand opera organization, and unquestionably the ensemble has been the best offering ever seen here at popular prices. Corinne 25-31.

The Taber, which has been dark, opens 25 with In Darken Russia.

A Bowery Girl, at the Orpheum week of 18, is drawing large house, which may be taken as a sad commentary upon current theatrical affairs. When Madame Sans Gêne and the Empire Theatre Stock co. play to small houses in this town, and yet nearly all the seats are taken nightly to see such a play as A Bowery Girl, it is about time to take Denver out of the circuit. The best feature of A Bowery Girl was the excellent acting of a child billed as Little Helen whose work was natural and clever. The Defaulter follows A Bowery Girl at the Orpheum.

F. E. CARSTARPHEN.

## NEW ORLEANS.

Louis James in Romeo and Juliet, Spartacus and in My Lord and Some Ladies has appeared at the Grand Opera House Oct. 24-1 to good business. My Lord and Some Ladies, adapted from the French by Theodore Kramer, a young journalist of San Francisco, was produced here 20, for the first time on any stage, by Mr. James's co. The comedy is somewhat historical, dealing with the adventures of Lord Bolinbrook in the court of Queen Anne of England. His Lordship is a great statesman, member of Parliament and brilliant wit according to the play, and has as his opponent the crafty and celebrated Duchess of Marlboro, who, through intrigue and well-laid pit-falls, endeavors to ruin his Lordship's favor with the queen. The clever manner in which Lord Bolinbrook avoids all snares is the principal theme of the play. As a background two love stories run their troubled course to happy marriages. The play was well given and well received, and no doubt will meet with the same success elsewhere. The co. is good and brings with it magnificent scenery. Hoyt's A Milk White Flag 1; Rhea 8; The American Girl 15.

Della Fox, with a large and excellent co. of singers, has been seen here for one week 24-1 in The Little Trooper and Fleur de Lis' business. W. T. Francis, formerly of New Orleans, is the musical director. Sowing the Wind 1.

Florie West in A Bowery Girl, accompanied by several good specialties, played here for one week to good business at popular prices. Fregoli 1.

Fred Wright, representing Sowing the Wind, and Bury Damsel, Fregoli's manager, are in the city.

The engagement of Robert Downing, who was to appear at the Grand Opera House in repertoire 8, has been canceled.

F. Chabrey, director of the French Opera co., who is in town ahead of his co., announces the following as the completed roster of his opera troupe: Grand opera: Falcons (dramatic sopranos), Mme. Feodor, Mme. Pascal, Mme. Micheline; chanteuses legers (sopranos), Mme. Berthe, Mme. de Legs; contraltos, Mme. Combes; mezzo-sopranos, Mme. Adeline Sayne and Mme. Lafuillade; some dramatic roles: Mme. Feodor, Mme. Bennati; tenors, Nestor Massart, Prevost, Edouard Deo and Miriel; baritones, Henry Albert, J. Freiche, A. Astieres; basses, Athes, David and Prosty. Comic opera: Pina down, Mme. Belle; second, Mme. Lafuillade; third, Mme. Simiani; tenor, Mr. Chabrey; the principal roles of Mignon, Ballet: First dancer, Mme. Emma de Conso; seconde, Mme. de Bisi and Mme. Rossi; ballet master, Mr. d'Alessandro. Leader of orchestra, Mr. Niciesian; stage manager, Mr. Belle.

J. MARSHALL QUINTERO.

## LOUISVILLE.

Macaulay's Theatre is dark until 2, when Jim the Penman will be presented for two nights, followed by the Whitney Opera co. 5 in Rob Roy, which will be heard in this city for the first time.

Hanlon's Superba Oct. 25-31 at the Grand Opera House drew the best business so far this season of any attraction appearing at that house. The family spectacle has been improved in many ways, and the principal parts, particularly the Pierrot of William C. Schrode, are in capable hands. The costumes are new, and the scenery and trick contrivances noteworthy. R. E. Graham in An American Girl opens 2.

Mark Murphy in O'Donoghue's Neighbors drew satisfactory business at the Avenue week commencing 25. The play has been seen frequently here, and seems popular. The Wilbur Opera co. commences its annual engagement 2.

At the Buckingham Misco's City Club opened 25 for a week to good business. The engagement concludes 30 and will be followed by the Turkish Knights Extravaganza co.

Mary Hampton, who is announced as the new leading lady for E. H. Sothra, is a Louisville girl. Her father, Joseph Smith, well known in this city, is properly proud of the success of his daughter in her chosen profession. The suit brought by the printing firm of Mosier against James E. Camp, of the Grand Opera House in connection with the printing furnished the Dazzler co., has been withdrawn. As usual Manager Camp comes out on top.

The Twentieth Century Minstrels, a local organization, gave an old-time minstrel performance at the Temple 25, for the cause of charity, to a large audience. A noteworthy feature of the bill was the ballad singing of Fulton Mandeville, who is a brother of the comedian, W. C. Mandeville.

The Musical Club is rehearsing A Swan and Sparrow, said to be an ambitious undertaking and rather more difficult than anything yet attempted by that organization.

Al Bellman writes that himself and wife, professionally known as Lottie Moore, will sail early in November for Australia, where they will appear in the principal music halls.

At the conclusion of the engagement 24 of The Great Diamond Breaker, the co. disbanded, on account of the desertion of Etelka Wardell, who had been backing the enterprise and starring in the piece. The performers claim that they were very badly treated. A benefit will be given at Macaulay's 30, from which it is hoped that enough will be realized to enable them to reach their homes.

CHARLES D. CLARKE.

## JERSEY CITY.

Lewis Morrison and co. prevented Faust at the Academy of Music Oct. 25-31. The production is a fine one, scientifically and musically. Mr. Morrison makes Mephisto one of the strongest personalities of that fascinating character on the stage. Florence Roberts as Marguerite is an excellent support. Her work is finished. The Faustus is Charles Taylor. The support is weak. The singing contingent is excellent, but all their work is done back of the scenes. The scenery and effects are the best ever seen in this city. Business has been good. Frank Bush in Girl Wanted 2-7. Shore Acres 9-14.

Jersey City Lodge of Elks had its first social session at the Davidson Oct. 25-28. Politics seem to so completely absorb the attention of most people here just now that the theatre has suffered greatly. A. S. Lipman is an actor of true merit and plays the part of Jim Radbourn in In Mizoura in an able manner. Charles H. Riegel as Joe Vernon, Margaret Dohm as Kate, and Jean Clara Walters as Mrs. Joe Vernon are very good in their parts.

A Boy Wanted at the Elks 25 has "caught on" in great shape. The specialties afford abundant amusement. Harry Clay Kanev creates much amusement as the Boy, and the acts of Knox Wilson, saxophone soloist, Frank Young, buck dancer; the Misses O'Neill and Sutherland, dancers; Bryant and Saville, negro specialty, and Raymond Findlay and Flora Evans, in topical songs, are highly pleasing.

The Academy presents a very strong vaudeville bill 25-31 headed by Jack Mason and Marion Manola. Mason, who present a very amusing skit entitled snip shots.

E. T. McDONALD.

## SAN ANTONIO.

Corinne appeared at the Grand Opera House Oct. 20 to large business. Joe Cawthorn is a strong drawing card. A light business was done by The Private Secretary 21, also by Jane Combs and Jefferys Lewis 23 in a production of Black House. The Whitney Opera co. in Rob Roy drew large audiences 24-25.

As anticipated here the Black Crook tour of Mexico was a howling failure, and Vank Newell is back in the State hunting up new dates to fill in time.

Frank Rizzo is spending the Winter in San Antonio on account of his health.

S. Harry Liebleid joined the Combs-Lewis co. here. The Milk White Flag is underlined at the Grand for 28, Bancroft 30, and Della Fox 3.

WILLARD L. SIMPSON.

## KANSAS CITY.

In Gay New York gave a very gay and breezy performance at the Coates Oct. 24-31. The co. was excellent, including its clever performers as Walter James, David Warfield, Lacy Day, Lee Harrison, Gertrude Zella and La Liska. The specialties, music, dancing and jokes were all good and the ballet and costumes beautiful. The performance would have been enjoyed much more had the audience been familiar with the plays buried under. Business was splendid. Thoroughbred 9-14.

David Henderson's comic opera co. played to moderate sized audiences at the Auditorium 25-28 in satisfactory presentations of The Chimes of Normandy, Bohemian Girl, and Boccaccio. The co. numbers some excellent singers, among them Phil Branson, John McWade, Olin Thayer, Edith Salinger, Beatrice McKenzie and others. The chorus was strong and the operas well mounted and costumed. Trilby 29-31, Lillian Russell 2-4.

The Grand Opera House held large audiences 25-31 to witness the splendid melodrama, Humanity, which was lavishly mounted and finely acted by a co. headed by Joseph Grismer and Phoebe Davies. Among the others of the cast who did excellent work were Henry Carter, Hardee Kirkland, Pearl Evelynne and C. I. Williams. Among the strong scenes were those showing the sword combat on horseback, the explosion and the fox hunt, in which ten horses and twenty fox hounds were introduced. Ward and Vokes 1-7.

A Black Trilby was the title of the performance given at the Ninth Street Theatre 25-31 by McCabe and Young's co. of colored comedians. It was replete with specialties, and the dancing was good, but the balance of the entertainment not worthy of particular notice. New York Stars 1-7.

A Turkish Bath drew moderate audiences to the Gillette Opera House 25-31 at popular prices.

The second Philharmonic orchestral concert was given at the Academy of Music 25 and largely attended. The features of the program were the Beethoven concerto played by Mrs. Carl Busch and the orchestra, and a new American rhapsody written by Carl Busch, under whose direction the concert was given.

Theodore Thomas has just accepted his suite, The Passing of Arthur, for production by his orchestra this Winter.

The Symphony Orchestra will soon commence its Winter series of concerts at the Auditorium. A large number of season tickets have been sold, and a most prosperous season, introducing many musical delights, is guaranteed.

Buffalo Bill's Wild West Show surpassed all previous records for outdoor shows here, drawing 11,000 people at one performance. Their season closed 25.

FRANK R. WILSON.

## OMAHA.

The Creighton is having a boom and it is a pleasure to see the chairs all occupied and the boxes filled. The engagement of the Gay Parisians Oct. 22-24 was a success in every way. W. I. Ferguson and Sadie Martinelli led the capable co. and as usual are more than satisfactory. The work of Mr. Barrows was also excellent. Palmer and Brady's Trilby co. to good business 25, 26. Eleanor Barry is pleasing in the title role. Jennie Reiffarth and W. W. Morrison are decidedly good. The balance of the co. do indifferently well. The Lillian Russell Opera co. in An American Beauty opened a two-night's engagement 27 to a magnificent house. It is not too much to say that this is the best extravaganza co. seen here in years. The stage settings and costumes are elegant, the chorus large and tuneful, the comedians amusing, and the girls unusually pretty. Everything was excellent. Local talent 4-7; Walker Whiteside 8-11.

C. C. Tennant Clary's concert brought out a small but brilliant audience at the Boyd 22. Maud Morgan, harpist, was the chief attraction and delighted all. Local talent filled out a very enjoyable evening's entertainment. Julius Cahn's Charley's Aunt co. were greeted with large and amused audiences 25, 26. The co. is a thoroughly good one and are sure to have a hearty welcome should they return. Old Homestead 3-4.

Gustave Frohman was in the city last week in the interest of his brother Charles Frohman's co., the Gay Parisians. Mr. Frohman is looking well and says he feels so.

REYNOLDS.

## PORTLAND, ORE.

The Marquand had a goodly array of first-class attractions week ending Oct. 24. The Maginel-Mullin Concert co., comprising Gertrude Lochman, whistling soloist; Katie Mullin, cornetist; May Mullin, clarinetist and pianist; Kosminski, trick violinist; F. A. Maginel, saxophonist; and Mrs. Mullin, accompanist, in pleasing and well-rendered selections, began its season at this house 19 to a large audience. The best numbers in the concert were Gertrude Lochman's whistling and May Mullin's piano playing.

Scott Marble's Tennessee's Pardon, under the management of Arthur C. Aston, and interpreted by a clever co., drew two good and appreciative houses at the Marquand 20, 21. The selection by the Golden Nugget Quartette (Bohmer, Hicks, Ryder, and Parmer) were unusually good, and deservedly enjoyed. Clement Bainbridge and co. in Alabama did profitable business 22, 24. House dark 22.

Cordray's had a successful week 19-21 with Lincoln Carter's scenic drama, The Past Mail. A creditable co. presented the play.

O. J. MITCHELL.

## TOLEDO.

Theatrical matters are very quiet here just at present. Sol Smith Russell at the Valentine Oct. 25, 26, drew two very large houses in A Bachelor's Romance. The performance seemed to please. Mr. Russell was very happy in his part of David Holmes and made some very entertaining remarks between acts, in which he referred to his first appearance in Toledo thirty years ago in old White's Hall, where the co. played without scenery or properties. He commented the citizens on the progress of the city, and spoke of the Valentine as the finest theatre in America.

At the People's, Siberia, with a strong co., is doing a good week's business, closing week 31.

C. M. ENDON.

## BUFFALO.

Davis and Keogh's spectacular attraction, The Great Train Robbery, was at the Lyceum Theatre week of Oct. 25. The opening night was a record breaker so far as the gallery was concerned, and business was exceptionally good all the week.

The play was presented by an excellent co., including W. E. Holden, William DeVere, Thomas J. Quinn, Frank R. Jackson, Frank O'Brien, Daniel Forence, Helen MacGregor and a number of genuine Indians and cowboys.

Mr. and Mrs. Hal Reid, of the Human Heirs co., which rested here week of 26, occupied a box during the performance.

Lewis Morrison in Faust will be at the Lyceum week of 2.

Robert Hilliard, presenting Lost—24 Hours and The Mummy, was at the Star Theatre 25-31, playing to big business. Joe Jefferson 2; Hoyt's A Black Sheep 3-7.

MARIAN DE FOREST.

## GALVESTON.

The Whitney Opera co. in Rob Roy opened Oct. 19 at the Grand to a well-filled house. While the costumes and scenery were more than pleasing and the acting acceptable, the singing was for the most part fair only, and the production as a whole fell short of expectations, particularly as prices had been materially advanced. The attendance 20 was poor. Corinne followed 22 in Hendrick Hudson, Jr., and was favored with fair business. Joe Cawthorn is a prominent member of the co., and his work, though familiar, is always entertaining. The absence of other clever specialties rendered the performance uninteresting as compared with former seasons. Next week, Jane Combs and Jefferys Lewis in Black House. Bancroft, the musician, The Private Secretary, and Hoyt's A Milk White Flag.

C. N. RHODE.

## INDIANAPOLIS.

Frohman's Thoroughbred, with Sealbrooke, Davenport, and other capable people, came to the Grand Opera House Oct. 22, and gave a good performance to fair business.

Murray and Murphy had big houses at the Park 22-24. Wilbur, with his opera co. and living pictures, opened 26 to what promises to be immense business. The American Vaudeville co. with a Vitascopie week of 29 to fair audiences. Sam T. Jack's Orange Blossoms 29.

Joseph Jefferson with a double bill appeared at the Elks Opera House 27 to S. K. O.

The Elks are preparing for their usual Winter benefit, but the date has not been decided upon.







specialties are excellent, and encores were numerous.  
The Irish Outcast 29, Tornado 18.  
MILBURN - Crown Henry House dark Oct. 22-23.

**LITTLE FALLS.**—CROONERS. **OSCAR HOGAN** (Norris and Singbury, managers). **Morrison's Faust** Oct. 22 gave excellent satisfaction. —**SKINKER OPERA HOUSE** (H. A. Skinner, manager). **Hogan's Alley** 25 to S. R. O. They made a decided hit. **Shore Acres 28.**

**PLATTSBURG.**—THEATRE (W. A. Brown, manager). **A Pair of Jacks** Oct. 24; poor co. **Shore Acres 28**; excellent co. and good business, **Joseph Murphy 28** in **Kerry Gow**; fine performance.

**NORWICH**—CLARK OPERA HOUSE (L. E. Barnett, manager): House dark Oct. 26-31. Colored Concert co., local, 5; O'Hooligan's Wedding 9—ITEM. Manager Barnett has booked several excellent attractions for this season, among which are Stowe's U. S. C., Limited Mail, Ed. F. Rush's Excelsior and the Germans.

**3.** Peck's Bad Boy 7; Nona Jollities in The Kodak 9 II.  
**HORNELLSVILLE.**—SHATTUCK OPERA HOUSE (S. Onisko, manager): Thomas W. Keene in Othello 10.  
**CANOE.**—CITY THEATRE (Powers and Williams, managers): Ishams Octoroons gave a fine entertainment to a large and well pleased audience Oct. 24. Elmore and Leonard in Hogan's Alley 31; Joseph Greene and Jere McCauliff in repertory 2-7.

**NEW MEXICO.**  
**ALBUQUERQUE**—GRANT'S OPERA HOUSE (B. F. Davis, manager): The season opened Oct. 15 with a minstrel performance by a local amateur co.—The

**NEW MEXICO.**  
**ALBUQUERQUE**—GRANT'S OPERA HOUSE (B. F. Davis, manager): The season opened Oct. 15 with a minstrel performance by a local amateur co.—The house has been renovated throughout, and a balcony running around three sides has been added. The chairs are covered with red plush, and the appearance of the house much improved.

**NORTH CAROLINA.**  
**CHARLOTTE.**—OPERA HOUSE (N. Gray, manager): House dark Oct. 25-31 —ITEMS: Walter L. Main Circus 26 to good business afternoon, small at night. Ringling Brothers are astonishing the public with their wonderful advertising here.

**NORTH DAKOTA.**  
**FARGO.**—**OPERA HOUSE** (C. F. Walker, manager)  
Charming Katie Emmett 22 in The Waifs of New York;  
good business; receipts, 340. In the role of Willie  
Rufus, Miss Emmett has an excellent opportunity to  
display her talents as a comedienne.

port and scenery is better than usual. Baby Isabelle made a special bit. Gus Hodge in A Venetian Yentle man 26; John Griffith 16, 17; Congrove and Grant's Comedians in The Dazzler 26.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells, manager): Julie Walters in Side Tracked Oct 19; poor per-

**GRAFTON**.—**OPERA HOUSE** (W. W. Robertson, mgr.) presented "The Cenci," a play by G. B. Shaw.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): Georgia University Graduates and Operatic Minstrel Stars Oct. 20, 21; poor business; performance fair. Katie Emmett in *The Waifs of New York* was well received by a fair-sized audience.

**OHIO.**

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Peich manager): Joe Jefferson in Rip Van Winkle to

crowded house Oct. 26. Supporting cast good, and performance complete and acceptable. Mr. Jefferson received curtain calls at the end of each act.—**PICTURE THEATRE** (Harry E. Feicht, manager): The Lost Paradise to excellent business 22-24. Joseph Callahan and a capable cast presented the play in a most praiseworthy manner. Sam T. Lick, Owner. Manager.

3-28, S. R. O. The performance seemed to please, although some of the specialties were tiresome. — MEMORIAL HALL (Soldiers' Home): The Iron Mask to crowded house 23. The play and co gave full satisfaction. — ITEM: Manager James E. Penney, of Cincinnati, was a visitor here 27.

**DEFIANCE**—**CITIZENS' OPERA HOUSE** (C. H. Peterson, manager): J. C. Lewis' Si Plunder, supported by Sadie Hanson, Oct. 2 to a fair house. **Len McCarty** 24; poor house and disappointed audience. **Children's Carnival** (local), under direction of **Sentrific Burwell**, 26, 27; good business. **Norris' Brothers Dog and Pony Carnival** 29. **Eie ka Wardell** in **The Diamond**.

Breaker 2; Selter and Martin's U. T. C. 7.—Iverson. The performance of Dan McCarthy was cut short at the second act, and money refunded at the door. It was well, for everyone from the house manager down was dissatisfied with the performance.—The unique street parade of St. Plunkard is a drawing card, and quite

**HAMILTON.**—GLOBE OPERA HOUSE (Conner and Smith, managers): The Prodigal Father to a fair house Oct. 25. Other People's Money 2.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Polt, manager): S. J. Smith Russell in A Bachelor's Romance Oct. 29. Other People's Money 2.—BLACK'S OPERA

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): The Camillo Uiso Concert co. Oct. 22 to a large and fashionable audience. Programmes appreciated. Ethel Faust co. 29 canceled.—*Trans.*

**WREN.**—**OPERA HOUSE** (Elliott and Cuyler, managers): American Girl Oct. 19 to a fair house. William H. Hays, Oct. 22-24 to a good business. Price of New York

**HILLSBORO.**—BELLE OPERA HOUSE (Frank Apruzzese, manager): The Mystic Midgets Oct. 23, 24 draw full houses, and gave a splendid performance. The Gladiators Oct. 25, 26 drew full houses. The Gladiators, best Opera co. in Mikado.

**MARION.**—GRAND OPHEA HOUSE (C. C. Stoltz, manager): Pulse of New York Oct. 13; good performance to a good house. The American Girl 23, excellent attraction to a good house. The Ensign 30, Bentlow's film.

**CHILLICOTHE.**—**MASONIC OPERA HOUSE** (E. S. Robinson, manager): The Ensign to a fair audience Oct. 26; co. well received.

Joseph Callahan in A Lost Paradise Oct. 27 was well received by a small audience. A Blooming Town 30: Ford Stock co. 27 —TRANS: Harry Hardy, of the Midway Park, leaves 2 to go ahead of Human Heart —Mike O'Brien, ahead of Joseph Callahan, spent Sunday in this city. —Fred D. Fowler is here looking after

**CIRCLEVILLE.**—GRAND OPERA HOUSE (Steve Henry, manager): American Vaudeville and Edison Vitascope Oct. 24 to good business. The Edison 27 is an enthusiastic audience.

**ZANESVILLE.**—**OPERA HOUSE** (R. D. Schultz, manager):

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agers Three Guardsmen 6; The White Slave 12; Wilhelmina 13; Operas 14; week of 16.

**TIPPIN**—New York Opera House (Charles L. Bristol, manager): J. C. Lewis in "S. P. Parker" Oct. 23 to a packed house; good; prominent among whom are Frank E. McNeil and Eddie Hanson.

**CANAL DOVER**—New York Opera House (Bister and Cox, managers): J. C. Lewis in "S. P. Parker" Oct. 27; big house; performance first-class; South Before the War 6; James 2; Toole 12; Three Guardsmen 18; Old Tennessee 21.

**LINA**—FAUCET OPERA HOUSE (W. A. Livermore, manager): Bob Graham in "An American Girl" delighted a small audience Oct. 23. Lost Paradise 28; Dan McCarthy 30.

**NORWALK**—GARDINER'S MUSIC HALL (S. C. Bradley, manager): House dark Oct. 19-24.

**PAULING**—GRAND OPERA HOUSE (J. A. Gasspy, manager): Dark Oct. 19-24.

**GALLIPOLIS**—ARIEL OPERA HOUSE (C. C. Clark, manager): Edison's Vitasec Oct. 23; poor business. South Before the War 3; Irene H. J. Riding in advance of South Before the War, was here 26.

**NEWARK**—MUSICAL AUDITORIUM (Foreman and Loeber, managers): J. C. Lewis in "S. P. Parker" Oct. 23; good house Oct. 23; J. C. Lewis in "S. P. Parker" Oct. 23.

**PORTSMOUTH**—GRAND OPERA HOUSE (H. S. Griffin, manager): House dark 2; Edison's Vitasec Oct. 23; having cancelled.

#### OREGON.

**ASTORIA**—FISHER'S OPERA HOUSE (L. E. Selig, manager): Season opened with Woodman's Dramatic Co. in Hickory Farm Oct. 10 to a packed house. Steve Brodie in "On the Bowery" Oct. 15 to S. & K. O.

#### PENNSYLVANIA.

**JOHNSTOWN**—CAMBRIA THEATRE (Mishler and Myers, managers): Gilmore's Band 26 to large and appreciative audience. Conductor Victor Herbert won high favor in his violin solo. Marie Dmova, the prima donna, was also much applauded. Opera House (James G. Ellis, manager): Waite's comedy Oct. 19 to large audience at every performance. The Gold Band gave universal satisfaction. The Gold Band gave special mention. The Reed Band, a local musical organization, tendered a big reception to the members of the Gilmore band after the performance.

**TARENTUM**—ALHAMBRA THEATRE (C. W. Park, manager): J. E. Toole Oct. 23 in Killarney and the Rhine to a fair and well-pleased house. House dark week of 23. John P. Stone's U. T. C. 4; Ed. F. Bush 9; White Crook 9; A. Q. Scrammon's The Real Widow Brown 16.

**PUNXSUTAWNEY**—MAHONING STREET OPERA HOUSE (J. Charles Fish, manager): J. C. Toole Oct. 23 to S. R. O. to full satisfaction. Bunch of Keys 7; Breezy Time 21; Sporting Craze 23.

**BETHLEHEM**—OPERA HOUSE (L. F. Walters, manager): Spider and Fly Oct. 24 to good business; fair performance. Arnold Wolford 24; Bells of Shandon 7; Oliver Doud Byron 9; Engel Opera Co. 13; Hermann 17.

**JOHNSBURG**—ARMSTRONG OPERA HOUSE (A. E. Scoull, manager): Tony Farrell in Garry Owen Oct. 23; House dark 2-7.

**HUNTSVILLE**—OPERA HOUSE (Potter and Keas, managers): Tony Farrell in Garry Owen Oct. 23; disappointed a fair-sized audience. Sporting Craze, return date 8; Professor Broke, hypnotist, 16-18. Irene H. J. Riding in advance of the Tony Farrell co., while bowing to the audience sprained her ankle. Her lines were taken by one of the other members of the co.

**ALLENTOWN**—ACADEMY OF MUSIC (M. E. Worman, manager): James Young, assisted by Kida Louise Johnson, appeared Oct. 21. Hamlet and a double bill, David Garrick and Katharine and Petruchio were very acceptably presented. Miss Philadelphia 26 drew a large house at advanced prices. The play is of the variety order and some very good specialties are introduced. Cora Payne in repertoire 2-7; Great Diamond Robbery 9; Rosabel Morrison 12.

**YORK**—OPERA HOUSE (B. C. Puntz, manager): Kittie Rhoades at popular prices in repertoire Oct. 19 to fair business. The Sages, hypnotists, opened a week's engagement 26 to fair business; entertainment about the standard.

**BRADVILLE**—ACADEMY OF MUSIC (E. A. Hempstead, manager): House dark Oct. 23-31.

**SHARON**—CARTER OPERA HOUSE (B. F. Davis, manager): De Leon's Comedians closed a successful engagement of three nights Oct. 21. Ryan and Kelly co., week of 2 in repertoire.

**MONROVIA**—GAMBLE'S OPERA HOUSE (David M. Rose, manager): May Frindle with a good co. opened Oct. 23 for week to good business and good satisfaction.

**DAVY**—OPERA HOUSE (F. C. Angle, manager): Stone's U. T. C. 4; packed the house Oct. 22 and gave good satisfaction. Professor Day, hypnotist, 9-14; A Pair of Jacks 21; A Breezy Time 24.

**BRADFORD**—WAGNER OPERA HOUSE (Wagner and Reis, managers): House dark Oct. 19-23. Pulse of New York 3; Grimm's Cellar Door 4.

**SOCHESTER**—OPERA HOUSE (C. A. Vanderslice and Son, managers): Elroy Stock Oct. 23 to very good satisfaction. Nellie McHenry 2; Irene H. J. Riding in advance of the Elroy Stock co. gave a social session 25.

**BEAVER FALLS**—SIXTH AVENUE THEATRE (C. Medley, manager): Brothers Byrne in 8 Bells Oct. 23; fair business; excellent satisfaction. Pulse of New York 3; Nellie McHenry Nov. 7; Killarney and the Rhine 18; Bells of Shandon 21.

**SCRANTON**—THE FROTHINGHAM (Wagner and Reis, managers): Ada Rehan Oct. 23 in The Taming of the Shrew to a packed house. Academy of Music (M. H. Burgunder, manager): John W. Isham's Oriental America 21, 22 to fair business. James Young 23, 24 in Hamlet and David Garrick to fair business. Too Much Johnson 27 to large business, giving satisfaction. David's Theatre (George E. Davis, manager): The Guided World 23-24 to good business. The Brand of Cain 25 to fair business.

**PHILADELPHIA**—FRICK'S OPERA HOUSE (J. F. Bralick, manager): Gilmore's Band Oct. 27 to large and fashionable audience; Victor Herbert, conductor, received an ovation upon his appearance. White Crook 29 to fair business. Mozart Symphony Club 4 Bunch of Keys 4. Irene H. J. Riding on account of the prices asked for Gilmore's Band Concert, about one hundred of the best people of the town clubbed to gether and in their every day apparel took fifty cent seats on the gallery. It seemed to meet with approval all over as they were heartily applauded.

**WILLIAMSPORT**—LYCOMING OPERA HOUSE (Wagner and Reis, managers): White Crook Oct. 23 to a good-sized but displeased audience; co. poor. Stone and Co. U. T. C. 4; two performances to large and well-pleased audience; creditable Street parade. Gilmore's Band 26; two performances to small business, but very enthusiastic audiences.

**BERWICK**—P. O. S. OF A OPERA HOUSE (F. R. Ritcher, manager): House dark Oct. 19-24.

**WILKESBARRE**—GRAND OPERA HOUSE (M. H. Burgunder, manager): Too Much Johnson to large and well-pleased house Oct. 23. Miss Philadelphia tossed the house to its capacity 27. MUSIC HALL (H. Brooks, manager): The White Crook played a three night's engagement to large business 22-24. The Sporting Craze 26 opened to good business. Irene H. J. Riding in advance of the G. and O. Opera House held by manager Burgunder has been renewed for five years.

**OIL CITY**—OPERA HOUSE (C. M. Loomis, manager): 8 Bells Oct. 23 to capacity of the house and well-pleased audience. De Leon's Comedians opened a week of repertoire 25 to S. R. O. and gave good satisfaction. Pulse of New York 2; Elroy Stock 9-14.

**LANCASTER**—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Emily Bancker in Our Flat pleased fair houses matinee and evening Oct. 24. El Ward, Fulton Brothers and De Rue's Minstrels 29; Too Much Johnson 30; Miss Philadelphia 31; Ada Rehan in A Bunch of Keys 2; Keene and De Rue's Minstrels; the members of Ward, Fulton and De Rue's Minstrels, who reorganized in this city, and also open their season here 29 were entertained by the local Lodge of Elks 28.

**CARBONDALE**—GRAND OPERA HOUSE (Dan P. Byrne, manager): House dark Oct. 19-28.

**COLUMBIA**—OPERA HOUSE (James A. Allison, manager): House dark, Kittie Rhoades having cancelled 27.

**NORRISTOWN**—GRAND OPERA HOUSE (John E. Murphy, manager): The Spouters, Cecil and Edna May, Oct. 19-24 to fair business; performance satisfactory Pete Baker 4.

**MANHATTAN CITY**—GRAND OPERA HOUSE (J. J. Quirk, manager): The Nona Jolly co. presented the musical comedy, The Kofak Oct. 25, 27 to good houses and fair satisfaction. The co. are all hard workers and in their musical specialties, won rounds of merited applause. Miss Philadelphia 30; The Girl I Left Behind me 2; Bunch of Keys 4; Baggage Check 7.

**ITEMS**: Business continues good at the new Opera House and all managers speak in terms of praise of both the house and its management. Clara MacSailer, a most promising vocalist and amateur actress of Pottsville, has decided to adopt the professional stage. She leaves for New York City in a few weeks where she will study voice culture for the next two years. The Cleopatra co., with Edmund Collier, is reported to have disbanded at Ashland while playing this region recently. Martin Maguire, of Catskill, formerly of this place, has acquired remarkable hypnotic powers and expects to travel. The scene painters are still working on the Grand Opera House stage, and will soon complete the twenty-five sets of scenery, contracted for by the house. The report that circulated through the country press that Miss Philadelphia had disbanded after its Baltimore engagement proved untrue. Manager Quirk had word 27 that the co. is all right and will positively be here 30.

**LANSDOWN**—LANSDOWN OPERA HOUSE (John B. Brish, manager): U. T. C. Oct. 18; excellent performance, good business. A Bunch of Keys 16; good business. Sporting Craze 19; good performance. Powell, magician 5.

**FREELAND**—GRAND OPERA HOUSE (John J. Welch, manager): Tony Farrell Oct. 25; performance and business good. Sporting Craze 5.

**LOCK HAVEN**—OPERA HOUSE (J. H. Womins, manager): John A. Himmelfarb's Ideal Oct. 19 to large business; excellent satisfaction. Irene H. J. Riding in advance of the Tony Farrell co. seen here for years. Tony Farrell in Garry Owen 29; The Sporting Craze 10.

**GREENSBURG**—KEAGGY THEATRE (R. G. Cutler, manager): Kellar Oct. 23; packed house. J. E. Toole 3; A Breezy Time 11; Nellie McHenry 12.

**ALTOONA**—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): White Crook 24 to big business; very poor satisfaction. The Waite comedy co. 26 to the capacity of the house.

**PITTSBURGH**—MUSIC HALL (C. C. King, manager): The Sporting Craze 29; large and well-pleased audience. George H. Adams headed the list of specialties and was at his best. His two daughters are clever dancers and singers. Dan's Sully 2; The Sages 9-14; John Griffith 17.

**NEW CASTLE**—OPERA HOUSE (Wagner and Reis, managers): The Pulse of New York to light business 26; some good specialties were introduced. 8 Bells drew a large and delighted audience 28; performance good, embracing many clever specialties acts.

#### RHODE ISLAND.

**RIVERPOINT**—THORNTON'S OPERA HOUSE (J. N. Thornton, manager): A Trip to Chinatown to S. R. O. Oct. 22 gave a first-class performance and was well appreciated. Burt Haverly as Welland Strong deserves mention. May Smith Rollins in Little Triske 31.

**WESTERLY**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): House dark Oct. 19-31. Sawtell's Dramatic co. 16-21.

**PAWTUCKET**—OPERA HOUSE (Abie Spitz, manager): Katharine and Petruchio 2-7. AUDITORIUM (W. M. Micklejohn and Co., managers): Concert under auspices of the A. O. U. W. 23 to S. R. O. and great satisfaction.

**NEWPORT**—OPERA HOUSE (T. F. Martin, manager): A Trip to Chinatown Oct. 23 drew a crowded house; excellent performance. House dark 26-31. Andrew Mack in Movies Aron 2; Conroy and Fox 9; Joe Hart 17; Fannie Rice 20.

**WOONSOCKET**—OPERA HOUSE (George C. Sweet, manager): Henry Burlesque co. Oct. 22 to a fair house. The Old Homestead 28; good house. Fannie Rice 31; Maggie Cline 3; Andrew Mack 7; County Fair 16.

#### SOUTH CAROLINA.

**COLUMBIA**—OPERA HOUSE (Eugene Cramer, manager): Eliason, the Mormon wizard, Oct. 21, 22 to fair business. The Woodward-Warren co. began a six night engagement 25, playing at popular prices to a packed house.

#### TENNESSEE.

**NASHVILLE**—NEW MADISON THEATRE (W. A. Sheetz, business manager): Walker Whiteside Oct. 21, 22 presented The Merchant of Venice and Hamlet to fair business. House dark 23-31. This Vendom: (T. J. Bayle, house and manager): The Lees, hypnotists, transferred their dates from the Grand to this house, and opened to large audiences at popular prices 26-31. House dark 1, 2, 3, 4. GRAND OPERA HOUSE (T. J. Bayle, manager): Florence Hamilton in repertoire 19-24 to good houses. A Night's Frolic cancelled dates 23, 24 at the Vendome, but played 27 at this house to fair audience. McIntyre and Heath 2, 3. Irene H. J. Riding, ahead of McIntyre and Heath, will leave New York 26 to go with Neil Burgess.

**CLARKSVILLE**—ELDER'S OPERA HOUSE (James T. Wood, manager): Wilson and Thayer's production of A Night's Frolic Oct. 25 to fair business. Bert C. Thayer as Oakley Sedley, Orient Anson as the Hon. Mrs. Vane, and John Edgar MacGregor as Commodore Stanton did well. The rest of the characters were ably sustained by a capable co. Anderson's Jolly Old Chums 3; McIntyre and Heath in Dixie Land 5; A. Q. Scrammon's American Girl 12, with Robert E. Graham, Jane Combs and Jefferys Lewis in Black House 23; Lanigan's Fall 26.

**KNOXVILLE**—STACY'S THEATRE (Fritz Seub, manager): Richards and Fring's George Fennigan Oct. 22 to full house. Margaret Mack in Fingert Courtship gave a pleasing performance 24. Florence Hamilton co. opened for a week's engagement 26 to S. R. O.

**BRISTOL**—HARMELING OPERA HOUSE (Bunting and Motner, managers): Murray and Mack Oct. 23 to a large and very enthusiastic audience. Performance good. George Minstrel 26 to largest house of season; performance good and audience well pleased. Florence Hamilton Repertoire for week beginning 9.

#### TEXAS.

**WACO**—THE GRAND (Sid H. Weis, manager): Corine Extravaganza co. presented Hendrick Hudson, Jr., Oct. 19, matinee and night, to a large audience at both performances. With the exception of Joe Cuthorn and Corine, the co. was very unsatisfactory. The Brothers Byrne in The New 8 Bells appeared 20 to a packed house. Poor performance and audience not pleased. A. G. Field's Minstrels and Utopia 21, matinee and night, drew big houses at both performances, and presented the best minstrel entertainment seen here in years. Audience highly pleased. Joe Cuthorn and Jefferys Lewis 22 in Black House to a poor house; performance well received. Edison's Vitasec 23, 24 and matinee pleased good-sized audiences. Rob Roy Opera co. 26; Hoyt's A Milk White Flag 27. Bancroft 2.

**FORT WORTH**—GREENWALL'S OPERA HOUSE (Paul W. Greenwall, manager): Bert Cootie and Nick Long presented their comedy The Other Man's Wife Oct. 19 to a small but appreciative audience. Jane Combs and Jefferys Lewis, supported by a superb co., presented Black House 21 to a fair house only. A. G. Field's Big Minstrel co. 22 to a top-heavy house. The songs and jokes were all new. The Brothers Byrne 23, 24 with matinee 24, presenting their new 8 Bells to a very good house and gave an entertainment that pleased every one.

**AUSTIN**—HARCOCK OPERA HOUSE (Rigby and Walker, managers): Eight Bells Oct. 19; fair business. A. G. Field's Minstrels 20; good house and good performance; Corine 21, fair sized audience; The Private Secretary 22, small but pleased audience; Rob Roy 23, good business; Black House 24, small but highly pleased house; Lamerata 27 by home talent; Bancroft, The Magician 29. MILLET'S OPERA HOUSE (Chas. Apple, manager): Rudy La Fayette co., to poor business 19-24.

**HOUSTON**—SWERNER AND COOMBS'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): The Whitney Opera co. gave Rob Roy Oct. 20, 21, good performance; business disappointing. Corine with a co. materially strengthened since her last visit drew splendid houses afternoon and evening 22; receipts, 970. Bancroft 26, Black House 27, Private Secretary 29.

**MARSHALL**—OPERA HOUSE (Johnson Brothers, managers): Corine Long in fair business Oct. 24; co. good. Frederick Ward in King Lear 28.

**HILLSBORO**—LEVY OPERA HOUSE (Shields and

Mendenhall, managers): Jane Combs and Jefferys Lewis co. Oct. 30.

**PALESTINE**—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Dark Oct. 18-24. Private Secretary 30; Otto H. Krouse's Comedy co. 9-14.

**TEMPLE**—BIJOU OPERA HOUSE (F. A. Vennay, and Co., managers): Private Secretary Oct. 19; performance excellent; large and fashionable audience. Jane Combs and Jefferys Lewis in Black House 26; Frederick Ward 7.

**NAVASOTA**—COLUMBIA OPERA HOUSE (M. Gabert, manager): House dark week ending Oct. 23. Private Secretary 26; Frederick Ward 31.

**GAINESVILLE**—THE GALLIA (Paul Gallia, manager): Al G. Field's Minstrels Oct. 23 to poor business; performance good. New 8 Bells 22; poor business but good co.

**ORANGE**—GATE CITY OPERA HOUSE (P. Ladden, manager): House dark week ending Oct. 24.

**HILLSBORO**—ITEM: Ringling Brothers' Great Circus and Menagerie Oct. 20 to good business. Everybody well pleased.

**PARIS**—PETERSON THEATRE (Sol Davis, manager): Hoyt's Milk White Flag Oct. 22 to crowded house; audience well pleased. Al G. Field's Minstrels 26.

**CORPUS CHRISTI**—MERCANT'S OPERA HOUSE (S. H. Wiles, lessee; L. C. Revue, manager): Eight Bells to a large and well-pleased audience 21. Corine in Hendrick Hudson to a large and delighted audience 24. Whitney Opera co. 27.

**DALLAS**—OPERA HOUSE (George Anzy, manager): Jane Combs and Jefferys Lewis in Black House Oct. 19, 20 to good business; well-pleased co. Bert Cootie and Nick Long in The Other Man's Wife 21, 22. Hoyt's A Milk White Flag was presented for the first time in this city 23, 24 and matinee to big business. Co. excellent; scenery fine.

**TEXARKANA**—CHIEF'S OPERA HOUSE (Herty Ehrlich, manager): House dark week ending Oct. 24. Al G. Field's Minstrels 30.

**EL PASO**—MYRA'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark week ending Oct. 24. Black Crook 26, 29. CHOPIN HALL (J. M. Litch, manager): Concert by Spanish Opera co. 23 was well received by a large house.

**DRYDEN**—GRAND OPERA HOUSE (John B. Miker, manager): Edwin Travers' Private Secretary Oct. 21, matinee and evening performance. Co. is by far the best here this season and were deserving of much better patronage. Frederick Ward 31, Schwarz Stock co. week of 2.

**DENISON**—OPERA HOUSE (Milton L. Epstein, manager): Edison's Vitasec Oct. 21, to poor attendance. 8 Bells 28, Uncle Josh Spence 30.

**CALVERT**—CASIMIR'S OPERA HOUSE (J. P. Casim, manager): House dark Oct. 19-24, Schwarz Stock co. 29-31.

#### UTAH.

**SALT LAKE CITY**—SALT LAKE THEATRE (C. S. Burton, manager): Trilby Oct. 21; fair house; co. much inferior to former one. Steve Brodie with On the Bowery 22-24; top-heavy house; good co. GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 19 in Partners, poor business. LYCEUM THEATRE (Gates and Ellsworth, managers): Schilling's Minstrels 19-21; good business. Irene H. J. Riding shall join the stock co. this week to play old ladies.

**OGDEN**—GRAND OPERA HOUSE (Joseph Clark, manager): Steve Brodie in On the Bowery to a big and enthusiastic audience Oct. 21; excellent co. Charles Schilling and his minstrel co. 22; the act of the Brothers La Rose was clever.

#### VERMONT.

**BENNINGTON**—OPERA HOUSE (F. M. Tiffany, manager): Joseph Murphy in Kert Gow Oct. 27 to the best house of season; audience well satisfied. Limited Mail 31.

**FOURLINGTON**—HOWARD OPERA HOUSE (W. K. Walker, manager): Shore Acres Oct. 24; S. R. O.; co. excellent. Minnie Lester co., booked for week of 26, failed to appear. James Young 5; Strange Adventures of Nian Brown 9.

**BELLEVILLE**—OPERA HOUSE (Bromsham and Baskley, managers): House dark Oct. 23-30. Wang 3.

**MONTEPELIER**—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Shore Acres Oct. 25; large and thoroughly pleased audience. Gorton's Minstrels 31; James Young 6; Henry L. Southwick in Hamlet and Richelieu 12, 13.

#### VIRGINIA.

**RICHMOND**—ACADEMY OF MUSIC (Thomas G. Leath, lessee and manager): Eliason, the Mormon Wizard was greeted by crowded audiences 25, 26, and his entertainment was very pleasing. He was very original and his methods are invariably refined. A Bunch of Keys drew two large houses 29. Emily Bancker 30, 31; Too Much Johnson 24; Lewis Morrison 6, 7.

**ALEXANDRIA**—NEW OPERA HOUSE (Roy D. Hessler, manager): House dark Oct. 20-26. Hi Tom Ward's Minstrels 13; Black Patti 16; May Davenport 23.

**NORFOLK**—ACADEMY OF MUSIC (A. B. Duseberry, manager): Murray and Mack in Finnigan's Courtship Oct. 20; good performance to large houses both matinee and evening. Hoyt's Bunch of Keys co. 25 to a very large and well-pleased audience.

**SUFFOLK**—CITY HALL THEATRE (Robert W. Withers, manager): Hoyt's A Bunch of Keys Oct. 27 to big business. Coming: Nellie McHenry.

**ROANOKE**—ACADEMY OF MUSIC (C. W. Becker, manager): Murray and Mack Oct. 27 to good business; good performances. Eliason the Mormon Wizard 29; Georgia Minstrel 31; Lewis Morrison 3. ITEM: Special arrangements have been made by Manager Becker to receive the election returns at the Academy on night of 3.

#### WASHINGTON.

**TACOMA**—THEATRE (S. C. Hellig, manager): Jules Gau's Opera co. Oct. 19-21 in The Beggar Student, Tar and Tarter, and Paul Jones; good co., fair business. Alabama 20, 21 to good houses.

**MULT STREET THEATRE** (W. I. Fife, manager): Lincoln J. Carter's The Tornado 23-24 to satisfactory attendance.

**WALLA WALLA**—OPERA HOUSE (John Paine, manager): Alabama, by Clement Bainbridge co., to poor house Oct. 14; support not as good as last year. Fast Mail 26.

**SEATTLE**—THEATRE (P. B. Heyder, manager): Tennessee's Fardner Oct. 17, 18 to fair business; splendid co. Alabama 20, 21 to good houses; satisfactory performances. Gau's Opera co. 22-24. THIRD AVENUE THEATRE (W. M. Russell, manager): Police Patrol week of 18 to large business. Tornado week of 25. ITEM: Jessie Cunningham, of Tacoma, Wash., made her professional debut here 17 in The Fast Mail.

#### WEST VIRGINIA.

**CHARLESTON**—BURLING OPERA HOUSE (N. S. Burling, manager): South Before the War 2.

#### WISCONSIN.

**MADISON**—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark week of Oct. 19. Otis Skinner 27; Eddie Foy in Off the Earth 29.

**RACINE**—BELL CITY OPERA HOUSE (J. B. Johnson, acting manager): A good-sized audience enjoyed a finished performance of Monbars by Robert Mantell and his excellent co. 22. A Boy Wanted 24, and Imro Fox Novelty co. 30; both cancelled. In Mizoura 30. LAKEVIEW AUDITORIUM (W. C. Tiede, manager): Dark 18-24.

**WAUSAU**—ALEXANDER OPERA HOUSE (C. S. Cone, manager): The Florence Standley co. failed to appear Oct. 26-31. The Merry Makers 27.

**LA CROSSE**—THEATRE (J. Strasilipka, manager): Chauncey Olcott in The Irish Artist to a large and well-pleased audience Oct. 23. Eddie Foy in Off the Earth 27.

**FOND DU LAC**—CRESCENT OPERA HOUSE (P. B. Haber, manager): Charles A. Gardner in Fatherland Oct. 15 to a good house. Dark 19-24.

**OSHKOSH**—GRAND OPERA HOUSE (J. C. Williams, manager): Milwaukee Academy Stock co. with Vitasec week of Oct. 19 to good business. Otis Skinner 28; Blaney's A Boy Wanted 17.

**JANESVILLE**—MYER'S GRAND OPERA HOUSE (William H. Stoddard, manager): Robert Mantell in Monbars Oct. 23 to a large and appreciative audience. Railroad Jack 29 and Robert G. Wagner 13. ITEM: Messrs. Edmunds and Farley are organizing The Railroad Jack co. here.

**PORTAGE**—OPERA HOUSE (A. H. Carnegie, manager): The Boy Tramp Oct. 30, 31.

**EAU CLAIRE**—GRAND OPERA HOUSE (O. P. Burghigami, manager): Columbia Comedy co. Oct. 19 to S. R. O. nightly. Grace Igen made a decided hit. Co. very good. Amie Hunter joined the co. here 22. Denison Thompson's Old Homestead 29.

**STEVENS POINT**—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): Eddie Foy in Off the Earth Oct. 28. Donald Robinson in The 36 in the Iron Mask 3. J. N. Todd's Merry Players 9-14.

**SHEBOYGAN**—OPERA HOUSE (J. M. Kohler, manager): House dark week of Oct. 19.

#### WYOMING.

**LARAMIE**—MANCHESTER HALL (William Marquardt, manager): Si Perkins Oct. 22 to big house. Shilling's Minstrels 27. ROOF'S OPERA HOUSE: Fast Mail 4.

#### CANADA.

**MONTREAL**—ACADEMY OF MUSIC (Spartow and Jacobs, managers): James O'Neill opened to fair business in Hamlet Oct. 26, and was ably supported by Miss Anglin. QUEEN'S THEATRE (Spartow and Jacobs, managers): A Pair of Jacks opened to good business 26. The piece is of a very light order but interpreted by a co. of clever people. Charles Eudell, George H. Ricketts, and Jessie West are deserving of special mention. Heart of Georgia 27. THEATRE ROYAL (Spartow and Jacobs, managers): The Land of the Living, with its startling situations and sensational mechanical effects, opened to a large and appreciative audience 26 and gave general satisfaction. THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. presented Robertson's charming comedy, Co. 26 to good business. Evans and Hutton were the chief feature of the vaudeville bill. ITEM: The International Opera co. opens at the Monumental National 2 under the management of Mrs. Frank Murphy. A repertoire of standard operas will be given. Herbert Spencer, late leader of the Queen's orchestra, has been engaged as first violin.

**TORONTO**—GRAND OPERA HOUSE (O. B. Sheppard, manager): Albert Chevalier and his excellent co. opened Oct. 26 to a packed house. Mr. Chevalier was warmly greeted and made a distinct hit. Mr. Chevalier has surrounded himself with a particularly clever co. A Texas Steer 24. TORONTO OPERA HOUSE (Ambrose J. Small, manager): James J. Corbett opened in A Naval Cadet 26 to a very large audience. The star has improved considerably since his last appearance here. Human Hearts 27. PRINCESS'S THEATRE (O. B. Sheppard, manager): Ben Hur 28, in aid of Grace Hospital, proved fairly successful. ROBINSON'S MUSIC THEATRE (S. F. O'Reilly, manager): The principal attraction 26 is Professor Will G. Ferris, the hypnotist. The theatre bill is a good one, and includes the Marsh Family, Kelly and Doby, May La Brie, Tillie Russell, and Little Florida. ITEM: I. E. Suckling, the popular manager of Massey Music Hall, and Miss Wells were married 27. The staff at the Hall presented Mr. Suckling with a handsome cane as a token of their esteem.

**WOODSTOCK**—OPERA HOUSE (Charles A. Payne, manager): John Griffith presented Faust Oct. 22 before a large and well-pleased audience. Mr. Griffith's interpretation of the role of Mephisto, while differing somewhat from the stereotyped version, is nevertheless a masterly one, entitling him to rank among the foremost of contemporary tragedians. He is surrounded by an exceptionally well-balanced and capable co., and the scenic effects would be difficult to surpass. Anna Eva Fay 23 to good business. There was one feature meriting special mention, that of Neil Litchfield in his monologue entitled "Peculiar People." Mr. Litchfield's impersonations were exceedingly clever. The Tornado 30. A Texas Steer 31; Innes's Band 9; Joseph Murphy 6







## TELEGRAPHIC NEWS

CHICAGO.

Election Week Attractions in the Big West-  
ern City--Ball's Chat.

(Special to The Mirror.)

CHICAGO, Oct. 31.

Mr. Crane made a hit here in The Governor of Kentucky. I saw the performance last Monday night, and enjoyed everything except the noise of a loafer in evening dress in one of the boxes. He paid more attention to the historic conversation between the governors of North and South Carolina than to the words of the Governor of Kentucky, and he succeeded in making an ass of himself, to his own evident delight and to the disgust of everyone else. All I ask is to get one of those people before me in the police court once. He wouldn't go to a theatre for sixty days, at least.

Mr. Crane's business has been very large, and for his fourth and last week, beginning next Monday evening, he will revive The Senator. An actor who can come here in the heat of such a campaign, and do such a fine business, is a favorite, indeed.

The October dinner of the Fortv Club, held at the Wellington last Tuesday evening, was the usual huge success. Among the club guests present were Nate Salisbury, W. H. Crane, Joseph Haworth, Sidney Drew, Richard Golden, Barney Reynolds, and Charles A. Gardner. W. H. Thompson accepted, but it was the first night of Under the Polar Star, and at the last moment he sent me a hurried note which read: "I am 400 miles from the pole, midst icebergs and snow, but my heart is with the Fortv Club. W. H. Thompson, alias Elzei, guide for Under the Polar Star, and a dialect that is peaches preserved."

Under the Polar Star, by the way, opened finely Tuesday night at the Columbia, and has been drawing well. W. S. Hart and George Mason, the new people, are doing splendidly, and the magnificent scenic environment furnished by Manager Brady has astonished the town.

Over at Hooley's Manager Charles Frohman's excellent company has made a fine impression in West Hart's Sue, especially Annie Russell, Joseph Haworth, and Theodore Roberts, but the play has not come in for much praise. It will run through next week, and then comes our old friend, Will Lockage, as a star, in Dr. Belgraff. We all wish him well.

Almost everyone in the profession knows Charlie Rector, the Chicago caterer, and he is anxious to have the show folks know that an alleged "Charlie Rector, Jr.," masquerading as his son, has been making small "touches" on the strength of this. He recently victimized Jessie Bartlett Davis to the tune of a fiveer. Mr. Rector's only son, George, is at Cornell, and there is no "Charlie Rector, Jr." Any one who finds him and kicks him can join Mr. Rector in a bird and a bottle at any time.

Chimney Fadden closes a successful engagement at the Grand Opera House to-night, and to-morrow evening Digby Bell and his wife will give one performance of A Midnight Bell. Manager Duncan Harrison, by the way, has secured from Mr. Crane, for Mr. Bell, The Pacific Mail, which he will soon put on.

Monday evening Mr. Mansfield will begin his annual engagement at the Grand, appearing in repertoire during the first week. He was wired the other day to know if he would read election returns Tuesday night, and his answer burnt out four Western Union circuits.

At all of the theatres election returns will be read. Mr. Crane should have a great time at McVicker's, as he is right between the Inter-Ocean and Tribune offices.

Dan McCullough was one of the callers at my down-town chat this week. He is with Sue.

In Old Kentucky will be the election week card at the Haymarket Theatre, opening to-morrow afternoon. Laura Burt heads the cast.

The drama announced for next week at Hopkins's South Side Theatre is Maggie Mitchell's Pearl of Savoy, while over at Hopkins's West Side Theatre Little's World will be revived by L. E. Walters and a strong company.

McPee's Matrimonial Bureau, a new one, is to be held to open to-morrow at the Lincoln Theatre.

David Henderson's Opera company is here to rehearse La Fille de Mme. Angot, with which Clifford's Olympia, next to the Chicago Opera House, will be opened Nov. 10.

Shedd is drawing large audiences at Central Music Hall with his lectures, and Theodore Thomas has opened his regular season of concerts with great success at the Auditorium.

Brother for Brother goes over to the Academy of Music to-morrow, while Saved from the Sea will succeed it up at the Alhambra.

The Barnum and Bailey shows closed their engagement at the Coliseum and their season last night. It was too late in the year for a circus, even under a roof, and the business was not large.

The latest addition to the soubrette list is Camille Mossella, with the Marie Wellesley company, sent in by Jack Hoeffler, of the Mankato Theatre.

BALTIMORE.

Augustin Daly's Production of London Assurance--Notes of Attractions.

(Special to The Mirror.)

BALTIMORE, Oct. 31.

For the first time in his managerial career, covering a period of thirty six years, Augustin Daly has given a first production out of New York. This departure, be it significant or otherwise, occurred at the Academy of Music on Tuesday evening last, when Ada Rehan made her bow to the public as Lady Gay Spanker in Dion Boucicault's comedy, London Assurance. The play has been arranged for four acts, and Miss Rehan makes her appearance in the second. She enters fresh from a ride across country full of gloom and spirit, and the delightful atmosphere of English country life seems to accompany and envelop her. In a moment she captured her audience, and from that on until the fall of the curtain on the final scene, her conception, thoroughly artistic, was presented with such strength and grace that it was perfectly natural and absolutely convincing. Maude Hoffman made a charming Grace Harkaway, but her pretty love-making and bright repartee might not have been so taking had there been any other Charles Courtenay than Charles Richman. Edwin Stevens as Sir Harcourt Courtenay, George Clarke as Dwyer, Edwin Varley as Max Harkaway, Herbert Gresham as Lawyer Meddle, Sidney Herbert as Dolly Spanker, and Frederick Truesdell as Cool were all that could be desired to give a thoroughly finished performance.

At the termination of the third act a "Sir Roger De Coverly" was danced by the entire

cast, supplemented by Mrs. E. H. Gilbert and several other members of the Daly company. Mr. Daly directed the performance and held the book.

The Lady Slavey will be the attraction next week at the Academy of Music. It comes direct from its long run at the Casino, except for its sojourn in the Quaker City, and will introduce artists a number of whom are already favorites here.

Considering the drawbacks incident to the week preceding a national election, the theatres have all done a good business. At Ford's next week, the Cleveland Haverly Minstrels will catch the boys, and the wonderful Biograph will show the Maryland delegation at Canton.

Jacob Litt's Shaft No. 2 will interest the patrons of the Holiday Street.

The Auditorium Music Hall, with W. H. Williams's Own company downstairs and the Hungarian Orchestra upstairs in the Palm Garden, will present popular attractions, and Manager Kernan will have Gus Hill's World of Novelties at the Monumental.

Carrie Stevenson, a beautiful Baltimore girl, is this season a member of Augustin Daly's company.

The election returns will be given out at all the theatres on Tuesday evening.

Mr. Daly's genial business manager, Adolphe J. La Berge, is looking after his interests this week at the Academy.

The Elks will hold their memorial service on the first Sunday in December. Thomas Brogan, the Exalted Ruler of New York Lodge, will deliver an address.

HAROLD RUTLEDGE.

PHILADELPHIA.

Election Week Among the Quakers--A New  
Pantomime--Gentry's Appeal Withdrawn.

(Special to The Mirror.)

PHILADELPHIA, Oct. 31.

This is one of the few prominent cities that have escaped the excitement and turmoil of a Presidential election, which in former years was so dreaded by our managers, but this season has so far surpassed in receipts even last year, and the Quaker City is worthy to be placed on record as one of the best show towns in the country.

The Lady Slavey at the Chestnut Street Theatre, for its second and last week, turned away people at every performance. Marie Dressler has not been in the cast since Tuesday, and was said to be ill. Dorothy Neville, who played the small part of Harriet Snipe, the grocer's daughter, has been playing the part excellently. Frank Daniels in The Wizard of the Nile opens his three weeks' engagement at the Chestnut, Nov. 2, with good advance sale. Election returns will be read from the stage during the performance Tuesday evening.

De Wolf Hopper's receipts in Newark this week will reach \$9000, which is something phenomenal for the town. His engagement which opens at the Chestnut Street Opera House, Nov. 2, with El Capitán for four weeks, although as yet announced for only two, will prove the greatest engagement ever played by this popular artist in this city; the house is practically sold out for the opening week. Beer bohm Tree, with his entire London company, now en route, is booked to open here Nov. 30.

The Broad Street Theatre bids adieu to The Heart of Maryland and crowded houses. E. M. and Joseph Holland, under the direction of Miner and Brooks, open here Nov. 2, in a double bill, 1871 and A Superfluous Husband, for four nights, closing with A Social Highwayman. Every engagement played by the Hollands in this city has been a distinguished society event, and constantly gaining in favor and popularity. Georgia Cayvan in Squire Kate follows Nov. 9. Empire Theatre Stock company 16, two weeks.

The Sporting Duchess, as announced only in THE MIRROR, last week, remains for third week at the Walnut Street Theatre with the same great cast that has made it one of the best drawing cards on the road. Roland Reed, in his new comedy, The Wrong Mr. Wright, follows Nov. 9, week. Frohman's company, headed by Joseph Haworth and Annie Russell, in Sue, comes Nov. 23, two weeks.

Anna Held, whose American appearances are limited to New York, Boston, Chicago, and this city, with Evans and Hoey in A Parlor Match, begins a limited engagement of one week 2 at the Park Theatre, and from present appearances and advance sale will play to crowded houses. They are grandly advertised, and promise to enjoy a sensational engagement. James J. Skelly has rented the theatre for week of 9, and will produce one of his Irish dramas, and being a local favorite, has sold enough tickets to insure himself profitable returns. Peter F. Dailey in A Good Thing will probably be the Thanksgiving card at this house.

The entire company supporting the Hollands stop over in New York city to attend the christening of the infant daughter of E. M. Holland at the Little Church Around the Corner.

A reception was held on the stage at the Grand Opera House after the matinee Oct. 28, Edith Mason and Rena Atkinson, the prima donnas of the Castle Square Opera company, receiving. It was indeed a gala event, occupying an hour and a half, fully two thousand people participating, showing in what esteem the company is held by the best society. For week of Nov. 2 Carmen, with a great cast and magnificent effects, the opera to be produced in its entirety. Mary Linck will sing Carmen; Thomas H. Perse alternates with Martin Pache as Don Jose; William G. Stewart, already a great favorite, Escamillo; William Wolf, Edith Mason, Rena Atkinson, Celeste Wynn, William Shuster, Arthur Wooley, Frank Ramsey, a boys' chorus and the Mandolin and Guitar Club, all take part.

The Girard Avenue Theatre is sustaining its reputation for constant array of first-class novelties, well presented by an excellent list of meritorious players. Mr. Potter of Texas is the bill for week of Nov. 2, with Edwin Holt in the title role. By special arrangement with Daniel Frohman, Lady Bountiful is now in rehearsal for presentation week of Nov. 9.

The National Theatre had a grand week with The Great Diamond Robbery, and fully equalled the receipts of last season. James J. Corbett in A Naval Cadet, with a company said to be an improvement on that last seen here, opens Nov. 2 for week, with The Heart of Chicago to follow Nov. 9.

Forepaugh's Theatre, with its excellent stock company, will present The Corsican Brothers, George Lennox playing the dual role of Louis and Fabian week of Nov. 2.

Manager William J. Gilmore has booked the Lilliputians in their latest ballet and spectacular success, The Merry Tramps, for the Park Theatre.

The People's Theatre has a good attraction in The War of Wealth, with its splendid scenery, fine appointments and able cast, for week of 2 and deserves to attract more than usual business. A Fatal Card follows 9.

Darkest America, with the plantation songs, music and dancing, will surely attract large

MR.

## CLAY CLEMENT

BARON ROSENSTAUPE in

MATHIAS in

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care ELAW &amp; ERLANGER'S EXCHANGE.

patronage to the Standard Theatre week of 2 J. Z. Little's World comes 9; A Ragsack Check 16, week.

Preparations of an unusual character have been made for the opening of the Arch Street Theatre this evening with the English Pantomime Extravaganza company in Cinderella as the great drawing card. The company is composed of excellent material and the entire performance promises to be clean and interesting. A large sum of money has been invested in this new enterprise. Manager Joseph Tressi writes me: "In opening the Arch Street Theatre I have determined to make it a success and thus restore to Philadelphia, in all its old-time vigor, one of the city's historic playhouses."

The Eleventh Street Opera House, with Dumont's Minstrels, has new songs and specialties, and last week's burlesques are the features for the week.

The season of the Mapleson Imperial Italian Opera company at the Academy of Music will consist of five nights and one matinee, beginning Nov. 23.

The Philharmonic orchestra offers weekly Thursday afternoon concerts at the Academy of Fine arts. The Friday afternoon weekly concerts at Horticultural Hall are becoming a popular feature. The Germania orchestra opened the season at Musical Fund Hall Nov. 6, and continues every Friday afternoon through out the season. Madame Melba will be the soloist at the opening concert of the Boston Symphony Orchestra at the Academy of Music Nov. 10.

Election returns will be read from the stage Nov. 3 at the Chestnut Street Theatre, Walnut Street Theatre, and National Theatre, in addition to the five vaudeville houses mentioned in last week's MIRROR, which will give two performances in the evening, the second commencing at midnight.

Herrmann the Great gave one of the finest magical exhibitions ever seen in Philadelphia.

All the comforts of home for professionals visiting this city may be found at the handsome residence of Miss E. M. Rice, 302 South Eleventh Street, where have been entertained many prominent stars and first-class combinations.

The Castle Square Opera company has secured permission to produce Eranie, its first representation by this company to take place Nov. 9 for the week.

James B. Gentry, the convicted murderer of Madge York, under sentence of death, has discontinued his appeal to the Supreme Court. Charles W. Brooks, his attorney, has taken the matter to the Board of Pardon with the view to have the sentence commuted to imprisonment for life.

S. FERNBERGER.

BOSTON.

Managers Uncertain About the Week, but  
Good Attractions are Provided--Gossip.

(Special to The Mirror.)

BOSTON, Oct. 31.

Boston managers are in a little uncertainty in regard to the election, but still most of them expect to have a good week in spite of the many distractions.

Fanny Davenport will open her season at the Boston Theatre with a revival of Fedora, which has not been seen in English here for a great many seasons. Miss Davenport promises to put it on the stage in a most lavish manner, and her costuming will be upon a scale of magnificence which has always marked her productions of this play. I saw Miss Davenport in a box at the Hollis last week, and she was never looking better. She begins her work after a long and pleasant vacation, and her tour will extend to the Pacific coast. In regard to next season, everything is mysterious. She declares that she will not play in a Sardou repertoire again, but what she will play will not be known until Jan. 1. It will be a new piece by an American author, in which she has great confidence. It looks as if she were planning to give a great production in this city, for it is said that she will make her home here for fourteen weeks next year. She closes her tour in May so as to go abroad to prepare her next production.

Chimney Fadden will come to the Park for an engagement, and Marie Bates, who used to be a great favorite here, will be seen in her original character.

Fanny Rice will come to the Tremont next week with her latest French play, At the French Ball. I hear that her new opera by the Paultons will be placed in rehearsal within a short time.

The Mikado will be the opera at the Castle Square next week. There will be several changes in cast from the production of last season, but Clara Lane will again give her charming personation of Yum Yum.

This is the last week of the stay of the Empire Theatre company at the Hollis Street. For the concluding nights a varied programme has been provided, and the company will be seen in four of the principal successes of the past two seasons. William Faversham's success as leading man has been specially marked here.

The Land of the Living will be the production at the Bowdoin Square next week. This is one of Frank Harvey's melodramas and will be given for the first time in Boston.

At the Columbia The Great Train Robbery will be the play for next week, introducing a number of sensational effects.

The Two Little Vagrants will close its very successful run at the Museum next week, and Mary Hampton will not leave the cast to join Sothen until the conclusion of the engagement. Ecelsior, Jr., will follow.

Ask W. J. Kelly, electrician of the Tremont, how he enjoys building a porch on Sunday and see what his reply is.

Charles Leonard Fletcher is rehearsing F. H. Claffin's new comedy, Imported Counts, which he will give in this city late in November. Adelaide Nye, Emma Sardou, and Ralph Bell are among his company.

John W. Rose ran home to Quincy for a week, as The Cotton King company rested the week before election.

John L. Sullivan is suffering from a cancer on his right hand, and it is barely possible that he may be compelled to have his arm amputated. The cancer was caused by an accident which occurred when he was traveling with the Duncan B. Harrison company some ten years ago. He was then scratched by a nail which held

together some poisonous ivy in one of the scenes, but he suffered nothing from it for two years. About three weeks ago he indulged in a little stimulant, and as a result the wound broke out again. Sullivan has again signed the pledge.

Charles Frohman was in town last week rehearsing The Two Little Vagrants to keep the company up to pitch and looking after the Empire company.

One hundred dollars was the sum which Eugene Tompkins was fined for violating the Sunday concert law.

Francis J. O'Neill, who has made many friends in Boston as the manager of The Two Little Vagrants, will leave that company at the expiration of its Boston run, to take charge of Charles Frohman's interests in the tour of John Hare.

Agnes Miller, of Charles Frohman's forces, has been visiting Jessie Busley, of the Two Little Vagrants company, during the past week.

JAY BENTON.

CINCINNATI.

The Past and Coming Weeks--Post-Election  
Reaction Expected--News Items.

(Special to The Mirror.)

CINCINNATI, Oct. 31.

The election is almost here, and with it will come the most hearty feelings of relief. This is especially true of theatrical people, for with mass meetings on every corner and political discussion running high it has been almost impossible to get men into the theatres. Fregoli's engagement at the Grand this week suffered much on this account.

Next week the outlook is all that might be hoped for. The Baldwins continue their engagement at the Walnut. They draw audiences of the very best people, who are puzzled and mystified by the wonderful achievements of the White Mahatmas. The Baldwins are assisted by a number of specialty artists of considerable talent.

At the Grand, the first production will be given Monday night of the musical comedy, The Nancy Hanks, by the Martinetti-Tannehill Comedy company. It has been well spoken of, and the cast includes Frank Tannehill, Jr., Ignacio Martinetti and Anna Boyd. Sol Smith Russell follows in A Bachelor's Romance.

The Fountain will have Charles H. Yale's Forever Devil's Auction, with the usual accessories of brilliant costumes, gorgeous effects and special scenery. A number of variety sketches are introduced.

The Star offers to its many patrons for the week beginning to-morrow Sam T. Jack's Orange Blossoms Extravaganza company, and it will have a succession of good houses.

Dan McCarthy in The Irish Greenhorn makes his bow at Robinson's Sunday afternoon, and, judging from the advance sale, will have plenty of spectators during the week.

Heuck's opens for the coming week to-morrow with When London Sleeps. The presenting company is a good one, and makes the most of the thrilling situations in which the play abounds.

Fregoli was suffering from toothache last Tuesday, and was compelled to have the tooth extracted. The operation caused him great pain, and the jaw became inflamed to such an extent that he was unable to appear for his performance at the Grand. Manager Rainforth dismissed the audience, and the money was refunded at the box-office.

All the theatres have made arrangements for the reception of election returns next Tuesday night. The Star and People's will give extra performances beginning at midnight.

Manager Ha-lin, of the Walnut, is back from a trip to St. Louis.

An attempt has been made to counterfeit the lithograph passes used by the different houses, and the managers have taken action to root out the evil.

Frank C. Bancroft has opened an amusement exchange at Pike Opera House building, and will make a specialty of booking one night stands in Ohio, Indiana and Kentucky.

WILLIAM SAMPSON.

ST. LOUIS.

Election Returns to be Read at all the The-  
atres--Current Programmes.

(Special to The Mirror.)

ST. LOUIS, Oct. 31.

Jim the Penman is pleasing the patrons at Hagan's this week and is a very meritorious production; Frank C. Bangs and Marie Earle Rice are doing most excellent work in the leading roles. The supporting company is one of unusual excellence. Commencing with to-morrow's matinee Trilby will be given with Charles Kent, George Traylor, Charles Canfield, Herbert Carr, E. W. Morrison, George Webster, Jennie Keiffarth and Eleanor Barry in the cast.

Thoroughbred at the Century Theatre this week has not met with the success it did in Chicago or the East, although it is a pleasing production with a fine cast. Commencing Monday evening Sol Smith Russell will open with his new play, A Bachelor's Romance. In the cast besides Mr. Russell are George W. Denham, Bertha Crighton, Beatrice Moreland, and other good people. The prospects point to a very successful week.

The productions given by Richard Mansfield this week at the Olympic Theatre are proving very enjoyable. He himself is doing some excellent work in spite of there being a great deal of Mansfield "mannerism" in them, and especially so in the Shakespearean productions. His supporting company in general is very good. To-morrow night The Woman in Black will be given its first production in this city. As it deals somewhat in politics, it is a very appropriate production for election week. Several St. Louis favorites are in the cast.

On the Mississippi has been meeting with success at Havlin's Theatre this week. It is a startling and interesting melodrama. Valeria Bergere has made the hit in the play. Beginning with to-morrow matinee, Fallen Among Thieves will have its first St. Louis production. Many sensations are promised in the way of realistic and picturesque scenery and thrilling situations.

Mrs. Will J. Davis (Josephine Bartlett Davis) has entered her saddle horse, "El Ghazal," a black stallion from the Sultan of Morocco's stables, at the horse show which begins at the



Convention Auditorium next Monday. Mr. Davis was in the city last Wednesday on business.

The Woman in Black company are resting here this week preparatory to opening at the Olympic Theatre, Sunday.

The Horse Show, which opens at the Convention Auditorium next Monday, will be a big affair, and the "400" of St. Louis are going to participate in it.

M. J. Gallagher, who is singing each night from an upper box at Havlin's Theatre during one of the intermissions, is receiving several encores each night. This week he is singing "The Church Across the Way."

The attendance at the theatres this week is suffering somewhat from the excitement in politics. This afternoon the monster Sound Money parade is taking place, and it is interfering with the various matinees.

All the theatres have arranged to have the result of the election read from their stages on next Tuesday evening.

Negotiations for another continuous theatre in St. Louis have not been closed yet, but Harry Davis says there will be one. It is not known whether he will build or lease. He left for Pittsburgh Wednesday, but left instructions with a representative here to bring negotiations to a close as soon as possible.

Manager John Havlin spent two days in the city early in the week on business connected with his theatres here.

W. C. HOWLAND.

#### WASHINGTON.

Opening of the Few Columbia Theatre—Election Week Attractions—Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 31.

The new Columbia Theatre, built upon the site of the old Metropolitan Music Hall, after several unavoidable postponements, will now positively open for the season Monday, Nov. 9, with the Grand English Opera company as the initial attraction. The new house is a most beautiful addition to the attractive playhouses of the Capitol City, and will be under the direction of Nixon and Zimmerman, of Philadelphia, forming a link in their theatrical chain. The management of the house, however, will be centered in Frank B. Metzgerott and Joseph E. Luckett. Among the innovations which the management will introduce is a Thursday instead of a Wednesday matinee, and the free checking of everything.

The programme furnished by Walter Bradford who has secured the privilege, will be a twelve page pamphlet, bound in white glazed paper with illuminated lithographic cover. The architect of the house is Appleton P. Clark, Jr., of this city, who is also architect of the Academy of Music. Besides the managers, Messrs Metzgerott and Luckett, the house staff includes Nathan Stein, treasurer; Alexander Betz, door keeper; Henry Sautlemann, director of orchestra; George Colton head usher; T. J. McCullagh, stage carpenter; T. C. Ringgold, electrician, and George Cobb, property master.

The attractions opening Monday, Nov. 2, at the different playhouses are Ada Rehan at Albaugh's Lafayette Square Opera House in a week of repertoire; Miss Philadelphia at Rapley's New National Theatre; Peter F. Dailey in A Good Thing at Rapley's Academy of Music; The White Slave at the Grand Opera House; J. Z. Little's The World combination at Whitesell's Bijou Family Theatre; and the Howard Atherton Star Specialty company at Kernan's Lyceum Theatre.

Robert Downing has canceled his dates until after the holidays, and has opened, in the National Theatre building, the Robert Downing School of Dramatic Art and Oratory, with a branch school in Baltimore at Hazzer's Hall. He devotes three days of the week to each city.

Edward H. Allen and Frank Allen, recently of the Grand Opera House, have established the Allen Advertising Bureau in the Metzgerott Building.

W. L. Ballauf, Jr., treasurer of Kernan's Lyceum Theatre, and author of the railroad piece, The Midnight Special, has written a new four act melodrama, entitled Lost Among the Living.

John A. Ellinger is once more in harness, having associated himself with Kernan and Rife's Grand Opera House, and John Coburn has been transferred from the Holiday Street Theatre, Baltimore, to fulfil the duties of main doorkeeper and advertising agent for the Washington house.

The Howard Atherton company at Kernan's Lyceum Theatre and Little's World combination at Whitesell's Bijou will give midnight performances election night to receive the returns.

JOHN T. WARDE.

#### DEATH OF MRS. FRANK MAYO.

Mrs. Frank Mayo died at half past six o'clock on Friday evening, Oct. 30, at her home, Crockett Lodge, Canton, Pa. The funeral will probably take place in Philadelphia on Monday.

#### GOSSIP.

A reception was tendered to Anna Held and Minnie French, after the performance of A Parlor Match, Saturday evening.

James A. Reilly's Unser Max company stranded at Bridgeport last week.

The St. Aloysius Dramatic Circle of New Orleans presented Charley's Aunt Oct. 24 without authority. The matter has come to the knowledge of Charles Frohman, who will probably investigate.

In the last act of A Florida Enchantment, it is the business of a negro servant to say, "There is a lady in the ballroom, disguised as a man." Last Wednesday the line was a tremendous laugh as the actor thoughtlessly said, "There is a lady in the ballroom disguised as a woman."

Walter Hubbell appeared as Othello at the opening performance of the new Opera House at Richmond Hill, N. Y., on Oct. 27.

The Olympia Quartette, Hugh Mack, William Keough, M. J. Sullivan, and Peter Randall, always a feature of A Parlor Match, will celebrate the twentieth anniversary of their organization on Nov. 21.

Mabel Davidson, the lady skater, sailed on Saturday on the Cunard line for England. She will give exhibitions of her talents in England and on the Continent, returning late next season.

Myron Calice will leave for Salt Lake Wednesday to join Daniel Frohman's Lyceum Theatre company.

The pall-bearers selected to officiate at the funeral of F. D. Bunce were Samuel Fuller, John J. Donnelly, Fritz Williams, Benjamin F. Roeder, Brent Good and Daniel Frohman.

Through a typographical error, THE MIRROR was made to say last week that Julian Magnus had engaged Helen Howell as leading lady in For Fair Virginia. This should have been Helene Lowell.

#### MAKING CAPITAL OUT OF IT.

Primrose and West found themselves, in Michigan, the centres of excitement. When their show appeared in Kalamazoo, news was received at the Democratic headquarters from the chairman of the State Committee that the minstrels were using jokes especially designed at Republican headquarters. It seems that this report grew out of the fact that George Wilson, while in Detroit, made some comical allusion to the Democrats. When the news was received, the Democratic paper of Kalamazoo took occasion to make a bitter attack on the show. Primrose and West have instructed their attorneys to bring suit for libel against the Kalamazoo paper, as well as the Democratic State Committee, claiming in each case \$100,000 damages. The funny part of the story is that the excitement has widely advertised the show, which has been playing to packed houses all through Michigan.

#### VIOLA PRATT INTRODUCED.

At the invitation of Ted D. Marks, a company of music lovers and newspaper men gathered at the Herald Square Theatre last Friday afternoon, for a vocal recital of Viola Pratt, a Utah girl, who possesses a contralto voice of unusual range, reaching from low E flat to high C. Miss Pratt sang a number of selections calculated to exhibit the scope of her voice, and was heartily applauded. Her notes are clear and sweet, if often uncertain in the upper register, and fairly rich and full in the lower range. Ethelbert Nevin's "Oh, That We Two Were Maying" was delightfully rendered, and several classical numbers most acceptably. Miss Pratt has been singing with admirable impartiality at both Republican and Democratic campaign meetings.

#### MINNIE MADDEN FISKE'S COMPANY.

Minnie Madden Fiske's company, which is now engaged, is an organization that will command the interest of all lovers of the theatre and admirers of that actress. It includes James M. Colville, long leading man with Clara Morris, Barton Hill, an actor who prominent in many of the best organizations, has always shown unusual ability and versatility; Alfred Hickman, remembered as the original Little Billie in Trilby; and Charles G. Stevens, Byron Ougley, Margaret Craven, Belle Stokes, and Mary Madden.

#### ARRIVAL OF AUGUSTE VAN BIENE.

Auguste Van Biene, the English actor-musician and his company, who make their debut in this country at the American Theatre on Thursday evening, arrived Saturday morning on the St. Louis. The star is established at the Waldorf, and his company at the Metropolitan. Mr. Van Biene was more than pleased with the glimpse of America which greeted him as he came into New York harbor on a particularly beautiful autumn day, and he expresses all confidence that his play, The Broken Melody, may equal here the success it has achieved in England, where its 100th performance was reached last Summer.

#### THE NEW CAST FOR TOO MUCH JOHNSON.

The new cast engaged in the revival of Too Much Johnson at the Murray Hill Theatre this week is as follows: Augustus Billings, George Backus; Mrs. Billings, Maud Haslam; Mrs. Patterson, Kate Meek; Francis Faddish, Robert Wilson; Leonora Faddish, Anna Belmont; Henry MacIntosh, Herbert Fortier; Joseph Johnson, Eugene Jepson; Leon Dathia, Thomas Valentine; Frederick C. H. Goldworthy; Steward, Ogden Wright; Selley Loxton, Thomas Erison; Messenger, Joseph Madden.

#### OVER THE GARDEN WALL.

A notable revival, Over the Garden Wall, which is promised to be up-to-date in everything, is announced. This piece is happily remembered as one in which the late George S. Knight was long popular. Charles B. Ward, composer of "The Band Played On," and manager of the New York Music Company, is the man who conceived the possibilities of this revival. He has secured the rights to the piece, and will make the production late in November.

#### WILTON LACKAYE'S TOUR.

Wilton Lackaye's company left town for its tour on Saturday. Mr. Lackaye's associates are Marie Wainwright, Alice Evans, Caroline Franklin, C. W. Coudock, Forrest Robinson, Byron Douglas, Joseph Allen, and Alfred Hampton. The first play Mr. Lackaye will produce is Dr. Beltratti, by Charles Klein. The subject is hypnotism, and the story is said to be strong. The tour will lead West as far as California.

#### CHARLES FROHMAN'S CHICAGO THEATRE.

The old Casino, at Wabash Avenue and Jackson Street, Chicago, is to be refitted, at a cost of \$20,000, as a theatre to be known as the Empire. The building is owned by the Chicago Panopticon Company, who, it is said, have consented to give Charles Frohman a lease of five years. The auditorium, now three flights up, is to be lowered to the ground level, and the house will be elaborately furnished.

#### THE GEISHA TO CONTINUE.

The success of The Geisha at Daly's Theatre has been so great that its run will not be stopped by the opening of the regular season, Nov. 23. Arrangements have been made for five matinee performances of The Geisha each week, while each evening and one matinee will be played by the stock company. As You Like It will be the opening bill of the regular season.

#### THE GAY PARISIENNE IN NEW YORK.

T. Henry French on Saturday sold to E. E. Rice and Oscar Hammerstein the rights for production in this city of George Dance's latest English musical comedy success, The Gay Parisienne. The piece will be seen at the Olympia before the middle of next month, and a new title will probably be selected.

#### SECRET SERVICE IN LONDON.

Charles Frohman has received a cable message from the management of the Adelphi Theatre, London, offering that house for a holiday production of Secret Service. Mr. Frohman was obliged to decline the offer, as he had already planned to present the play in London in the Spring with a Garrick Theatre company, under his own and George Edwards' direction.

#### MELBA ARRIVES FROM EUROPE.

Madame Melba arrived in this city last Friday on the Campania. Her first performance of the opera season will be in Faust, Nov. 16, before which date she will appear in concerts at Boston, Brooklyn, Philadelphia, and Baltimore.

#### BROOKLYN THEATRES.

##### Amphion.—The Liliputians.

The Liliputians, direct from the Star Theatre, New York, will present their latest spectacular success, The Merry Tramps, at the Amphion this week. The Liliputians have many friends in Brooklyn, and after their absence of several years a rousing reception will be accorded them. The Merry Tramps, whose story was told at length upon its original production, is an excellent vehicle for the display of the talents of these clever little actors and the introduction of several pretty ballets. The scenic effects, as usual, will be a feature of the piece. Selena Goerner, Franz Ebert, Adolph Zink, Herman Ring, and Bertha Jaeger are all cast for prominent parts. A special matinee will be given on Election day, and at the evening performance the returns will be read from the stage. Russ Whytal and his pretty wife are to follow next week in For Fair Virginia.

##### Montauk.—Olga Nethersole.

Miss Nethersole is announced to introduce her third American tour at this house this week. Denise, which was seen but once here previously, at a matinee in the Columbia last Winter, is the bill for Monday. Denise will be repeated on Thursday night and at the Saturday matinee. The Wife of Scarril constitutes Wednesday's programme, the remaining representations of the week comprising Miss Nethersole's conception of Camille.

##### Gayety.—A Temperance Town.

A Temperance Town, with many of the original people in their old parts, is the election-week attraction at the Gayety. Those clever comedians, George Richards and Eugene Canfield, head the company, and their droll ways are familiar to all who have seen the various Hoyt farces.

##### Columbia.—Chevalier.

The famous "Coster" is the attraction furnished by Manager Harry Mann for the week. On Nov. 9 Francis Wilson transfers Half a King from New York to the Columbia Theatre, the advance demand for seats being phenomenal.

#### NEW YORK THEATRES.

##### BROADWAY THEATRE

Broadway and 41st Street. Manager Mr. ANDREW A. MCCORMICK. Handsome and safest theatre in the world. Brilliant Acts—Upstart's Revue.

##### THE WHITNEY OPERA COMPANY,

In Romantic Irish Comic Opera

##### BRIAN BORU

by Stange and Edwards.

Extra matinee Election Day.

DALY'S BROADWAY AND 38th ST.

Under the Management of Augustin Daly.

Every evening 8:15. Matinees Wed. and Sat. at 2.

George Edwards' Japanese Musical Comedy THE

##### GEISHA

Most fascinating performance in town.

Special matinee—Election Day.

##### HERALD SQUARE THEATRE

CHARLES E. EVANS, Proprietor

W. D. MANN, Manager

First New York production.

DeKoven and Smith's Opera Co.

##### THE MANDARIN

Music by Reginald de Koven. Libretto by Harry B. Smith.

Special matinee—Election Day.

##### GARDEN THEATRE

Cor. 27th St. and Madison Ave.

CHARLES FROHMAN, Manager

##### ROBERT HILLIARD

In his new play

##### THE MUMMY

Extra Matinee—Election Day.

Evenings at 8. Mats. Wed. and Sat.

##### GARRICK THEATRE

38th STREET, Near Broadway.

Richard Mansfield, Lessee. Charles Frohman, Mgr.

Fifth Great Week

GILLETTE'S GREATEST SUCCESS

##### SECRET SERVICE

Management Chas. Frohman.

Special matinee—Election Day.

Evenings at 8:15. Matinee Saturday only.

##### GRAND OPERA HOUSE

8th Avenue and 23d Street.

AUGUSTUS PITOU, Lessee and Manager

J. DUKE MURRAY, Business Manager

Matinees Wednesday and Saturday at 2

Extra matinee—Election Day.

##### MAY IRWIN

IN THE

##### WIDOW JONES

Next week—Primrose and West's Minstrels.

##### EMPIRE THEATRE

BROADWAY AND 40TH ST.

CHARLES FROHMAN, Manager.

3d Month. Engagement Extended

Extra Matinee Election Day.

##### JOHN DREW

Management Chas. Frohman.

IN HIS GREAT TRIUMPH

##### ROSEMARY

By Louis N. Parker and Murray Carson.

Evenings 8:20. Matinees Wed. and Sat.

#### NEW YORK THEATRES.

##### KNICKERBOCKER THEATRE

Cor. 38th St. and Broadway.

AL HAYMAN & CO., Proprietors

LAST WEEK. CROWDED ALL THE TIME.

##### FRANCIS WILSON

In the comic opera

##### HALF A KING

His Greatest Success.

Evening at 8. Matinee Saturday.

Nov. 9—The Sign of the Cross.

##### HOYT'S THEATRE

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(ESTABLISHED JAN. 1, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, OCTOBER 31, 1896

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## TO ADVERTISERS.

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## THE ACTORS' SOCIETIES.

No little measure of the confidence with which the English Actors' Association is regarded and of the success it enjoys has been due to the countenance, aid and advice of Sir HENRY IRVING, who is its most honored official, and whose lively interest is steadily shown by devotion to its duties as well as in more perfunctory ways.

It will be remembered that Sir HENRY was in this country at the time of the formation of the American Actors' Society, and that he gave to the promoters of this organization wise counsel based on the workings of the English Association. Of course there are many conditions common to the profession of both countries, and generally the reforms and benefits sought to be enforced and made sure by these associations are the same. Yet there are other conditions that must affect each society differently, and make them in some matters of purpose and achievement as distinct as the profession of both countries are. In other words, while the main scope of an organization of the rank and file of the theatrical profession is much the same here as in England, there are differences in the theatrical business methods of the countries that require different plans in associative administration.

The most remarkable and significant difference between the American and English bodies lies in the eligibility of managers, or rather of actor-managers, to membership. IRVING, the most distinguished of actor-managers, is among other actor-managers a member of the English Association. And IRVING, it may be added, is perhaps as sincere and active in matters of the Association's policy that more nearly affect the most humble and unimportant of the Association's members as any one of those who are most likely to benefit from powerful cooperation to prevent injustice and to secure modest rights. And no doubt the great influence that IRVING

wields in the Association, aside from that which the entire English profession would vote to him for his general integrity and artistic affection, is due to his earnest efforts at all times for the good of the Association.

The American Actors' Society has a different policy as to actor-managers, possibly because those members of the profession have not affirmatively been instrumental in its organization or shown an unselfish interest in its being. In fact, the Society's by-laws expressly provide that "no member while he is a manager shall be eligible to office, and when any officer becomes a manager his office shall be declared vacant."

This rule, of course, is clearly and closely in the interest of the great class of actors for whose benefit and protection the Society was organized. It is not the purpose of THE MIRROR to question its wisdom. Time alone and the developments thereof can determine as to this exclusive policy. The English Actors' Association has during its comparatively long period worked out many reforms, and corrected many evils from which the profession in that country had suffered for time immemorial. The American Society, during its very brief career, has shown the earnestness, honesty, and capacity of those who organized it and have managed its affairs, and its influence has already been felt for the greatest good to the greatest number of those connected with the theatre.

## A DYNAMIC ANATEUR.

A YEAR or more ago THE MIRROR chronicled the local histrionic prodigies of Colonel WILLIAM J. FIFE, of Tacoma, Wash., whose theatrical sound, it was then hoped, would not be shrill and attenuated—otherwise, local—like that of the instrument whose name he bears, but as diapasonic as that of an organ which intones every grade of emotion as set to the music of mimic action. That the good wish then expressed may be delayed in fulfillment is natural to the lethargic tendency of the world at large in recognition of genius. But that it may eventually be realized is shown by this abstract of an editorial article in the Tacoma Sun, which has no fault but that of assumption that the universe is at the moment as alive to Colonel FIFE's evidently great attributes as are the persons whom the Sun writer addresses:

The coming production of *Rienzi* will be a great dramatic treat in the history of the city, and its revival after fifteen years of rest is but an indication that Tacoma is the Modern Athens of the Coast. LAWRENCE BARRETT was the last actor to produce the great classic tragedy, and there is now already great interest felt in the announcement that it will be put on in grand style. Colonel W. J. FIFE had the honor of reviving *King Lear* last season, when it had not been seen for over twelve years, and FREDERICK WARDE followed FIFE some six months later. And we venture the assertion that after FIFE makes a big hit in *Rienzi*, some one in the East will take up the play. The question the East asks, "Can any good thing come out of the West?" FIFE has made himself felt all over the English speaking world, and that is something that has never been done before by any living actor in the same time he has done it, without leaving his own city. The *Oregonian* some two years ago remarked after FIFE had appeared then in his first production, *Brutus*, or the Fall of Tarquin, and some of the would-be critics wanted to find fault, and the rebuke was: "The people of Portland will yet live to see the day when they will deem it an honor to call FIFE the coming 'King of Tragedy' before the footlights." And the *News* of this city remarked, after the great production of *King Lear*, "FIFE has succeeded at last, in taking the sneer and curl from the lips of his enemies at home and abroad, and those who were trying to belittle and tear him down are now the loudest in his praise and his warmest admirers." If FIFE can succeed in this, he is indeed a master of his art and his genius and ability will make him a fortune, and he will write his name with the brightest stars that are registered on the pages of the world's history.

If there is at this writing anything more sorely needed than the practical trial of new theories in politics, it is a native tragedian who really can make himself universally felt. It is, of course, excusable for dramatic writers in Tacoma to imagine that the denotements of a local histrionic affection are symbolic of a universal attack, and to become somewhat incoherent under the influence of a FIFE. That may be forgiven, for the sake of patriotic fidelity. But really, it would seem that Colonel FIFE ought at least temporarily to come out of the West and by easy stages affect that other and considerable part of the universe that longs to applaud any person of transcendent genius.

THE Toledo Blade, if there is anything of verity in newspaper nomenclature, ought to cut to the quick on every subject. It had this paragraph in a recent number:

There are some innocent souls who think ladies on the stage, from the superb gowning which they go through in any up-to-date play, must be royally paid. Dear souls, those frocks belong to the management—are, indeed, as much part of the whole play outfit as the scenery or the properties. Only the minor managers, who rarely gain metropolitan recognition, compel their artists to pay for their own costumes. DALY, the two FROHMANS, PITOU, LITT, et al., all own everything the ladies wear on the stage, down to their very stockings.

The newspaper remote from theatrical centres of equipment prints many matters of interest regarding persons of the stage, as metropolitan newspapers also do. But things interesting have never necessarily been matters of truth. The

women of the profession, who do their own shopping, will read the Blade's novel information with an interest not wholly untinted with resentment. As for managers and other persons who have some knowledge in the premises, their natural indignation will be colored by an amused wonder as to what stage subject the journalistic *quid nunc* will next find to burst the bubble of his imagination against.

THE declaration by a Boston jury, in the case of an amusement manager who was haled to court for giving a Sunday concert, that "Vankee Doodle" is not sacred music, may appallingly find a dictionary affirmation; but it suggests a degeneration in New England that nothing but the general atmosphere of a *fin de siècle* presidential campaign can parallel.

## PERSONALS.



MORTON.—Martha Morton is at Chicago directing the rehearsals of William H. Crane's company in her new play, *Fortune's Fool*, which will soon be seen for the first time in this city.

STANDISH.—Harry Standish is still very ill and is now undergoing Dr. Cyrus Edson's famous Phenol treatment for his lungs. He is at the home of his mother, 675 Avenue E., Bayonne, New Jersey.

BUSBY.—Amy Busby, who is an enthusiastic cyclist, collided with a careless wheelman while riding last week, and suffered several bruises which, however, did not interfere with her appearance in *Secret Service*.

HERNE.—James A. Herne last week delivered an address before the Boston Home Congress, his subject being "Art for Truth's Sake, as It Relates to the Drama."

HOEY.—William Hoey received as a gift a brand new high grade bicycle last week.

MACK.—Andrew Mack was entertained at supper by a party of his boyhood friends, during his recent engagement at Boston, and was the recipient of a handsome walking-stick inscribed: "From North-End Friends to Andrew Mack."

NAVARRO.—Madame Navarro (Mary Anderson) is occupying the house of Lady Tennyson's sister at Wimbledon, awaiting the completion of improvements in the handsome estate at Broadway, Warwickshire, recently leased by her for twenty-one years. She will make her permanent home at Broadway, a famous resort for artists.

WILSON.—Francis Wilson recently entertained Julian Hawthorne at breakfast at his home in New Rochelle in honor of the novelist's return from abroad. The guests included many distinguished persons.

TRUSS.—Manager D. W. Truss purchased several high-priced dogs at the recent sale of the Lorillard Rancocas Kennels and will set up a kennel of his own.

BARRETT.—Mrs. Lawrence Barrett, the widow of the well-known tragedian, has elected London her home.

EAMES.—Madame Emma Eames sailed for New York last Saturday on the American line steamship *St. Paul*.

RUSSELL.—Lillian Russell has been tracing her ancestry and has ascertained, it is said, that she is a lineal descendant of the men who came across on the historic *Mayflower*.

TERRY.—Posthumous recollections of George Du Maurier reveal the fact that he regarded Ellen Terry as the ideal of Trilby. Not long before his death he said to a friend: "Miss Terry's whole personality is suggestive of Trilby. You know I described her as being exactly the same height as that beautiful actress, mentioning her by name so that there could be no mistake about it, for she is the type of woman that appeals most to me artistically."

THOMAS.—Walter Thomas has won universal praise from the critics for his performance of Wilfred Varnay in *Secret Service*. In a cast of such general excellence this is a notable achievement.

ELLIS.—Florence Ellis, an accomplished singer and actress who is seen too seldom on the stage, handles the brush skilfully. She painted a portrait—a speaking portrait, of course—of William Jennings Bryan recently, which has won for her

a good deal of praise. It has been presented to Tammany Hall.

RAYMOND.—Mrs. John T. Raymond's son "Jack" has entered the office of Haggin, of Wall Street note. "Jack" is a remarkably bright and clever lad of fourteen, who has inherited the liveliness of spirit and the quickness of repartee for which his father was celebrated.

VROOM.—Edward Vroom has been engaged in delivering sound money speeches at Republican meetings in the vicinity of New York. His efforts have been rewarded with enthusiasm and his fine elocutionary accomplishments have been warmly commended.

HILL.—Barton Hill was in town last week fresh from his country place at Paradise Valley, in Pennsylvania. Gentleman, scholar and actor, his presence is always a delight to the habitués of The Players.

CRAIG.—Ollie Craig, daughter of the late Robert H. Craig, long connected with the Arch Street Theatre, Philadelphia, is advancing rapidly in her chosen profession. She is at present a member of the Brownies company, playing Sir Jollier. She has a beautiful contralto voice which she uses to advantage, and she also does a serpentine dance charmingly.

BROWNELL.—Atherton Brownell, editor of the Boston *Home Journal*, spent Thursday in town. Mr. Brownell is the author of several plays, one of which is likely to be seen this season.

BROOKS.—Joseph Brooks, who has been resting in the South for some time under physician's orders, is greatly improved in health and will soon return to his work at the Fifth Avenue Theatre.

HARE.—John Hare has made a successful appearance as Eccles in *Caste at London*. The performance was in the nature of a formal leave-taking prior to departure for these shores.

HOYT.—Mrs. Charles H. Hoyt (Caroline Miskel) gave birth last Wednesday afternoon to a daughter who survived but a few hours. Mrs. Hoyt was reported at once to be critically ill, but this was later contradicted, and it is said that she will return to the stage in December.

DUNBAR.—Erroll Dunbar, who last season was the principal support of Robert Mantell, and the season before played the lead (Douglass) in *Young Mrs. Winthrop*, is this year playing Mephisto, in which part the *Troy Sunday News* of Oct. 18 said: "Mr. Dunbar has proved himself to be a worthy successor of Morrison."

BARKER.—Richard Barker has been engaged to direct the production of *The Mandarin* at the Herald Square Theatre.

## BOOKS REVIEWED.

"DAPHNE, OR THE PIPES OF ARCADIA." A comic opera libretto, by Marguerite Merrington. The Century Company, New York.

It is customary in reviewing a comic opera book to drag in the name of Gilbert for purposes of comparison, and there are many touches in Miss Merrington's "Daphne" that plainly suggest the author of the "Bab Ballads." "Daphne," as its author writes, is in "three acts of singing nonsense, and is the libretto that won the prize of \$500 awarded three years ago by the National Conservatory of Music, Eugene Field and Thomas Bailey Aldrich being among the judges."

"The scene of the opera is laid in Arcadia," explains the author, "because, as no one has ever thoroughly explored that pleasant country, except in extreme youth, serious criticism of the local conditions is courteously but firmly knocked into a cocked hat at the outset. The theme of the tale is Love. The world began with a love story in a garden, and even in this prosaic age every one has a love story in the family, or knows some one else who has one, so that the dramatist is reasonably sure to hit the universal taste with the universal thing. . . . Perhaps it is because the human drama can never be enacted without tears that it is supremely pleasant to crown the lovers of the mimic world with wreaths of thornless roses, and to tune the lyre of laughter in the doing of it."

The story begins in Arcadia, and ends in the land of the Fijis, and the story is a light, airy conceit about a shepherd and a college don who both love Daphne, an Arcadian princess; Daphne's chaperon, a fat fairy; a Fil king, and many pretty shepherdesses and gallant swains, not to mention a newsboy and a brace of boot-blacks.

The book is delightfully written, the dialogue of a high order of humorous writing, and the verses dainty, musical and exceedingly clever. Not the least novel and entertaining features are the witticisms and epigrams scattered through the parenthetical stage directions. A quotation: "Two shepherdesses stray from the dancing throng, sighing pensively. This is an unmistakable symptom of a fancied passion; the suffering at the moment is as acute as in the real malady, but the difference is that in the latter case one stays and dances with the throng." The atmosphere of Iolanthe or of Patience charms the reader at every page, and one must sincerely regret that we see upon the stage of to-day so few comic operas that even remotely hint of the literary value or the true wit of "Daphne."

Miss Merrington's work is dedicated to Joseph Jefferson "with admiration and regard," and is capably illustrated by F. T. Richards, of *Life*, whose droll drawings have happily caught the spirit of the text.

## QUESTIONS ANSWERED.

F. E. M. M.:—THE MIRROR'S information as to the route of the company about which you inquire goes no farther, from week to week, than that published in its "Dates Ahead" department. Perhaps if you were to address the manager of the company you might get the information requested.

N. R. A.:—Write to the manager of company en route and he will doubtless volunteer the information.

O. G. K.:—St. Louis.—1. Pauline Hall has recently contracted to appear in vaudeville. 2. Georgia Busby is believed to be a sister of Amy Busby. This is not her first season on the stage.



# THE USHER.



In the *South Australian Register* of a recent date there appear three columns of interview with Mrs. Potter in which that lady gives voice to her opinions on many matters, of course including critics.

Something that was said by the actress, according to the antipodean authority, "led up to a reference to Hillary Bell's brilliant address to the critics of his country." Thus Mrs. Potter:

"They spoke of mannerisms, and he wanted to explain to them that mannerisms were personalities. He claimed that art was an infinitum, and that personalities must work out their own salvation; if they copied another they were failures. Bell appealed to the critics to judge for themselves and to write as they felt. 'You can tell whether this or that moves you, and don't be afraid to say so; write from the heart.' That was in effect Bell's injunction."

Mr. Bell's appeal was uttered, doubtless, with the sincerity that he urged upon others, although some cavillers might object that the true critic is not emotional but analytical, and therefore is influenced less by his heart than by his head.

Aside from this, however, what one is most interested in knowing is when and where Mr. Bell delivered that brilliant address to the dramatic critics of America.

Can it be possible that there has been held a secret convention of American dramatic critics, at which Mr. Bell put forth his eloquence for the benefit of his benighted brethren from far and near? Or has he opened a school of dramatic criticism, sub rosa?

This last supposition, if correct, would be welcome, for Mr. Bell is an honest as well as an accomplished critic himself, and the advantages of a course of tuition under him would be great, in certain quarters.

To succeed completely, however, and to meet the requirements of sundry metropolitan dailies, there would have to be a culinary department where roasting and basting would be illustrated practically, and a class in mathematics presided over by somebody expert in addition, division, and silence.

An Atlanta judge has decided that "a hypnotist is responsible for crimes committed by his subject when under the influence of the operator."

I don't know where the judge finds either precedent or authority for that declaration, but if it is good law, and if it should be so recognized by the judiciary at large, what a rich field opens up before the vision of the writer of melodramas, brain weary with the fruitless chase after new material for plots!

No hypnotic piece need now be without a last act wholly satisfying to the gallery. Had the Atlanta judge been a little earlier in that decision Paul Potter might have given a different twist to Trilby, while Charles Klein in Dr. Belgraff—but I anticipate.

Howard Paul has returned to town after a loaf at Old Point Comfort, and as usual the lively cosmopolite is throwing around good stories and scraps of delightful reminiscence, theatrical and literary, with that generosity for which he is noted.

We happened to be speaking yesterday of Charles Reade, the novelist, when Mr. Paul related this anecdote:

Reade was something of a gourmet. He had heard so much about canvasback ducks that he desired to taste them. Mr. Paul sent him a brace by a fast steamer, with explicit instructions as to how they should be cooked. By the same messenger he sent also a bottle of bay rum—at that time an almost unknown luxury in London—thinking that Reade knew its purpose as a toilet accessory. It seems that he did not, for he wrote back to the donor:

"The ducks were excellent, my dear Paul. I enjoyed them exceedingly, but the bay rum must be an acquired taste. It didn't go at all with the wild fowl, so I substituted champagne. I liked the bay rum better made into hot punch."

A Western journal expresses a salutary dislike for sensational advertising sought for their stars by a certain sort of press-agent. Especially does it condemn their occasional efforts to obtain space even at the expense of the reputations of those by whom they are employed.

By way of contrast the paper in question calls attention to an article submitted by the advance man of an estimable married couple who are starring jointly in a popular play, wherein the beauty of their lives is gloriously set forth. The following extract will suffice to indicate the new idea in press-work which my Western contemporary exploits and commends:

Who ever thinks of the faithful wives and devoted mothers whose feet sanctify the very boards on which they nightly tread? Who hears of the hundreds of delightful lives blessed by true love and manly devotion of which the actor and the actress form a part? Are they not worthy of our private notice and esteem? And,

if domestic happiness on the stage is rare and unhappiness the rule, are these not even the more remarkable and lovely to contemplate? Take such an example as that afforded by Mr. ——— and his sweet wife. It would be hard to imagine a more perfectly serene domestic life in connection with the stage than that experienced by this delightful couple. It is the life of the road, to be sure; of the long jump, of the hotel, of the night performance through snow or rain or moonshine, of the matinee and the tiresome rehearsal. But when does poor, weak human nature most need and appreciate a friend and companion and helpmate, if not through this life of hardship and ceaseless change? And when, under what circumstances, could true soul be bound to soul with more angelic bond than woman to man through all this?

I shall not attempt to deny the budding genius of the author of the foregoing, or to question the unimpeachable quality of his sentiments, not to speak of his diction; but I must say that the indecency of dragging actors' domestic virtues into print for advertising purposes is not much less reprehensible than the use of scandal for the same purpose.

No; the new idea which my Western contemporary praises is distinctly opposed to normal standards of good taste and propriety. There are things in life too personal to be expatiated upon by a press-agent and too sacred to be coined into the currency of vulgar publicity.

DISTRACTED STAR: "What shall I do? I can't find a leading man!"

SHOOTING FRIEND (absently): "Have you tried Siegel-Cooper?"

Conscientiousness is one of the characteristics of the Paris dramatic critic. Fouquier recently declined to review the performance of a new play in the *Figaro* the morning after its production because no dress rehearsal had been given for the benefit of the press, and he did not consider it possible to write a satisfactory criticism after the play.

Over there the reviews are not regarded as having a semi-news interest, wherefore haste is not deemed so requisite as well-digested opinions. The public are willing to wait a week for Sarcey's views.

The conditions under which dramatic criticisms are penned for the daily newspapers of New York preclude the possibility of careful work, and yet I suppose that the paper that should give its critic a day or so in which to perfect his judgments would be voted "slow."

## MINNIE FRENCH'S GOAT UNDER CONTROL.

Minnie French, the Innocent Kidd of A Parlor Match, has had no end of trouble with the goat that pulls the little cart in which she made her first entrance at the Herald Square. Through-out the run of A Parlor Match it was found necessary to coax the animal across the stage by lumps of sugar held enticingly in the hands of an anxious stage manager, but the goat became more and more obstreperous as the days went by. One night last week, prompt action by the musical director was all that prevented the precipitation of Miss French goat and cart into the orchestra. Accordingly a special rehearsal for his goatship was called, and the small beast appeared more unruly than ever. Making a mad rush along the front of the stage, the goat threw himself and the cart into the foot-light pit, to an accompaniment of several loud explosions. A couple of dozen electric lamps were demolished, but the noise they made in collapsing had salutary effect upon the contrary animal, whose chief aim in life is now to avoid the front of the stage. How long the impression will last on the road remains to be seen.

## RICARDO SONZOGNO ARRIVES.

Ricardo Sonzogno, nephew of Edoardo Sonzogno, the famous Italian music publisher, arrived in this city last week. He has come to arrange for the establishment here of a branch of his uncle's publishing business, provided that he considers the situation favorable to the purpose, and also, if possible, to conclude plans with Maurice Grau for the presentation of a selection of Mascagni's operas at the Metropolitan Opera House. Ratcliff is the work to be especially advanced. Edoardo Sonzogno is a power in the musical life of the Italy of to-day, and the competitions which he promoted brought forward both Cavalleria Rusticana and I Pagliacci. Besides his artistic enterprises, Edoardo Sonzogno owns a newspaper and a theatre at Milan, and a large paper mill. It is understood that he purposes the establishment of an American branch house in order to protect his publications under copyright laws, and to secure the rights to his operas which have heretofore been widely appropriated in America.

## HUBERMAN'S AMERICAN DEBUT.

Bronislaw Huberman, the young foreign violinist, will make his first appearance in this country, under direction of Manager Heinrich Conried of the Irving Place Theatre, at Carnegie Hall, in connection with Anton Seidl's Orchestra on Nov. 21. Huberman is but thirteen years of age, yet his work has created a profound impression in Europe, and he brings with him the endorsements of Brahms, Rubenstein and Ambrose Thomas. His first instruction upon the violin was received when he was six years of age, and when eight years old, he was placed under the care of Professor Joachim at Berlin. Recollecting the efforts of past infant phenomena, it is reassuring to learn that a prominent European critic has said of Manager Conried's protege, "Young Huberman is a great artist, not a prodigy."

## CHINATOWN FOR CHARITY.

Laura Biggar, Burt Haverly and their company, now presenting A Trip to Chinatown on the road, will be seen in Hoyt's farce at the Lexington Avenue Opera House in this city Nov. 19, when a performance will be given in aid of a local charity. Hattie Cohen, an amateur actress, will make her professional debut on this occasion.

## A NEW PLAY FOR DANIEL SULLY.

Daniel Hart is busily engaged upon a new play for Daniel Sully, which, it is said, will receive a metropolitan production early in the Spring. Mr. Sully played at the Lyric Theatre, Hoboken, all last week to exceptionally large business in spite of the election depression. O'Brien, the contractor, as now seen, is the most effective part in Mr. Sully's repertoire.

## JEAN DE RESZKE MARRIED.

Advises by cable announce the marriage, at Paris, on Oct. 30, of Jean De Reszke, the great operatic tenor, and the Comtesse de Mailly Neale. The betrothal of the tenor and the countess was made public some months ago, but it was not generally known that the wedding would take place before De Reszke sailed for America to fulfil his engagements with the Abbey and Grau Opera company. Jean and Edouard De Reszke and Maurice Grau, left Havre last Saturday on the steamship *La Champagne* bound for New York.

## AN EXPERT'S OPINION.

"In justice to the management of THE MIRROR," said A. C. Bennett, of the Composite Printing Company, yesterday, "I beg to state that our little ad in THE MIRROR is the best advertising investment I ever made in my life, and I have expended during the last ten years, for myself and others, nearly half a million dollars with the newspapers of the United States. I am inclined to believe every actor and every actress in the country reads and believes in THE MIRROR. If not, then those who do read it tell all the others of its contents, for they all seem to know about our little two-line reader."

## SCIENCE VERSUS SEEMING.

A representative of Frances Drake was in Baltimore a day or two ago to negotiate with the hypnotist, Professor E. Dawzig, who will attempt to "Svengali" Miss Drake in the third act of An Innocent Sinner, which is to be elaborately produced soon in New York. It was said that Miss Drake would have the first test on Wednesday next in the presence of several well-known physicians of New York. If the hypnotist is successful, he will be engaged for a season. Even against the advice of her physicians it seems, Miss Drake will be a real Trilby.

## A NEW LINE FOR HERRMANN.

Herrmann has a man who goes ahead and ornaments prominent windows with fancy-colored signs announcing the coming of the magician. In some cases the artist has to make concessions, and decorate the windows with advertisements of the business within as well as the prowess of the conjurer. Thus it comes about that the window of a Broadway barber shop displays this astonishing inscription:

PALMER'S THEATRE, NOV. 2.  
HERRMANN THE GREAT.  
Dandruff Cured Free of Charge.

## GEORGIA BRYTON HONORED.

Georgia Bryton, the clever male impersonator, who has lately turned her attention to vaudeville with very satisfactory results, was singularly honored during her recent engagement at Proctor's Theatre in this city. Miss Bryton has two campaign songs which she sings remarkably well, and on the closing night of her engagement, a number of her admirers who appreciated the good work she was doing for their party, presented her with a pair of beautiful American flags. Miss Bryton was taken by surprise, but managed to return her thanks for the gift.

## ELECTION RETURNS IN THE THEATRE.

With scarcely an exception, the theatres of the city have arranged with the telegraph companies and the news associations for prompt and complete election returns to be read from the metropolitan stages between the acts on Election night. Many of the vaudeville houses have announced midnight performances or programmes to continue well into the next morning.

## CUES.

Glinka's Russian opera, *La Vie pour le Tsar*, has been produced in Paris at the Nouveau Theatre.

Charles Raymond's adaptation of Schiller's dramatic poem, *Don Carlos*, has been adequately presented at the Paris Odéon.

Margaret MacDonald has engaged for the A Contended Woman company.

An adjourned special meeting of the American Dramatists Club was held on Saturday at the club room.

John F. Webber has been engaged for the part of the sheriff in *The Great Northwest*.

C. J. Whitney of Detroit, Manager A. H. Canby of the Francis Wilson company, Wemyss Henderson, Charles Ford of Baltimore, William Hammerstein and Fred C. Whitney were among well-known callers at the American Theatrical Exchange last week.

Justice Beach, of the Supreme Court, on Wednesday last decided that he would grant a decree to Marie Dressler, who sued for a divorce from her husband, George E. Hoppert.

Josef Downs, the tragedian and elocutionist, was the leading feature of an entertainment in aid of the Children's Home at Baker's Academy, Tampa, Fla., Oct. 26. Downs is a West Indian, who comes to America from England, and has made a favorable impression in this country.

David Henderson's company, including Katherine MacNeill, William Stephens, John McWade, Phil Branson, Tillie Salinger, and others, have gone to Chicago for rehearsals prior to the opening of the new Olympia, which is located next door to the Chicago Opera House, his former theatre.

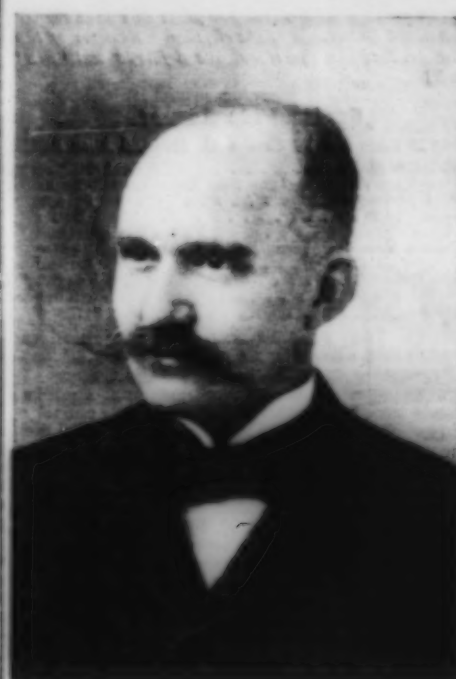
"The announcement made in your last issue regarding open week stands controlled by the American Theatrical Exchange," says William B. Seeskind, "brought a deluge of telegrams and letters from the leading attractions. It proved to me that THE MIRROR is far-reaching and is pre-eminently the organ of the profession."

Edward Pailleron has read his new two-part play, *Mieux Vaut Douceur et Et Violence*, before the Comédie Française Committee. M. Berr and Mlle. Reichenberg were chosen to play the first part, and M. le Bargy and Mlle. Marie Louise Marcy and Mlle. Brand's the second.

Charles Barnard gave his "Picture Story" for the first time at Grace Episcopal Chapel in 14th Street one evening last week. It made an unequivocal success. The story is entitled "The Town Behind the Fence, or, The Strange Adventures of Miss Jennie Worrell." It was recited by Mr. Barnard in the form of dramatic dialogue, recounting experiences at Chataqua. A series of stereopticon illustrations of ingenious device accompanied its unfolding.

Donna Diana, the late Westland Marston's poetical comedy, is revived at special matinee performances at the Prince of Wales's Theatre, London, this week, with Arthur Bourchier as Don Cesar and Violet Vanbrugh as Donna Diana. These will be Mr. and Mrs. Bourchier's farewell performances in England prior to their American tour, which begins at the Bijou Theatre on Nov. 30.

## THE DEATH OF FRANK D. BUNCE.



From a photo by Sarony.

Frank Daniel Bunce, business manager of the Lyceum Theatre, died suddenly in his office at the theatre at 11 o'clock last Thursday morning. He had just returned from a visit to a banking establishment, and was alone at his desk when death came. Nathaniel Hartwig, of Olga Nethersole's company, in passing through the theatre offices to attend a rehearsal, found Mr. Bunce lying upon the floor as if he had fallen from his chair.

Daniel Frohman was immediately notified and was much affected. Physicians were called, but their services could be of no avail. The body was removed to an undertaker's rooms, whence it was conveyed, on Friday, to the home of Mr. Bunce's aged mother at New Haven. Mr. Frohman and Assistant Treasurer Donnelly accompanied the remains to New Haven, where the funeral occurred on Saturday. Beautiful floral tributes were sent by E. H. Sothern and by the members of his company, the Lyceum trustees, Mr. Frohman, the attaches of the theatre, and the Lyceum stock company now playing on the Pacific coast.

Mr. Bunce was born in New Haven forty-three years ago, and has been associated with the Lyceum Theatre ever since Daniel Frohman assumed control of the house in 1885, and the two men had met long before when both were connected with the *New York Daily Graphic*. Mr. Bunce was unmarried and resided at 121 West Twenty-ninth Street. He spent every Sunday with his mother at his native city.

The sudden death of Mr. Bunce cast a spell of sorrow upon the Lyceum and its workers. Manager Daniel Frohman said: "Mr. Bunce was known for his steady and admirable business habits, and was generally liked in the profession for his quiet and courteous manner. He had never missed a day from his work through illness, although he felt that he had suffered from indigestion. His friends refer to the fact that he complained, not long before his death, of pains about the chest or throat. He was a man of exceptional business ability and an untiringly energetic worker."

# THE MIRROR'S CHRISTMAS NUMBER

WILL BE OUT EARLY IN DECEMBER.

IT WILL BE THE BEST YET.

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THE DRAMATIC MIRROR,  
1432 BROADWAY.



## AT THE THEATRES.

[NOTE.—The Mirror went to press this week earlier than usual on account of the election. Reviews of the later productions, therefore, are deferred until next week.]

## Garden.—The Mummy.

Farce in three acts by George D. Day and Allan Reed.

Rameses II. . . . . Robert Hilliard  
Prof. Ezra Van Tassel Smythe. . . . . Raymond Hitchcock  
Prof. Jeremy Garsop. . . . . Russell Bancroft  
Jack Tibbs. . . . . Cecil Butler  
North Marston. . . . . Ray Fairchild  
Hattie Van Tassel Smythe. . . . . Amelia Bingham  
Alvena Garsop. . . . . Sydney Cowell  
Eva Garsop. . . . . Carolyn Kenyon  
Mabel Woodruff. . . . . Frances Whitehouse  
Cleopatra. . . . . Vivian Bernard

When The Mummy was first presented at London last Summer its obvious indebtedness to Paganism and to the Egyptian gods was detected, although admissions equally prompt were forthcoming concerning the entirely unique atmosphere of the new play and the originality of its manipulation. These points are made plain by the story.

The action opens in the Egyptian studio of Professor Garsop at London. The professor has devised an electrical outfit, by means of which, he believes, a mummy-fied body may be brought to life. The apparatus is left attached to the sarcophagus of Rameses, an ancient Egyptian of royal blood. During the professor's absence his daughter Eva appears, accompanied by her chum, Hattie, whose father, Professor Smythe, is a scientific rival of Garsop. Hattie is a pert Chicago girl, and American independence prompts her to set the electrical contrivance in operation with the startling result of revivifying the long dead Rameses. As soon as they can recover from fright, the girls prevail upon Rameses to respect whatever instructions they may give, and to assent to everything said to him. The ancient relic is supplied with conventional clothes, and is hidden in an adjacent bedroom, Hattie, in Egyptian attire, replacing him in the sarcophagus. The professor returns, sets the mechanism in motion, and supposes Hattie to be a resuscitated female mummy.

The doings of Rameses further complicate matters. Alvena, the professor's romantic, theosophical, middle-aged sister, believes Rameses to be the person into whom has entered the soul of a sailor love of hers, Jack Tibbs and North Marston call to interview the professor for a newspaper, but encounter Rameses, and an insulting article is precipitated. Smythe, presuming that Rameses is Garsop, proposes a duel, and, upon its being refused, brands him as a coward. Tibbs and Marston arrive to ask for the hands of the girls, but are received in wrath by the professor who has read their article. Meanwhile, Rameses has become enamored of the negro cook, and is about to elope when Alvena appears with threats of a breach of promise action. The ancient Egyptian has not turned his back upon intemperance at any time, and their influence has assisted in the general embroglio. At length Rameses is returned to his sarcophagus, and when the lid is again lifted nothing is found but a hat, an overcoat, and an empty whiskey bottle.

The American production of the farce, announced for this week at the Garden, as well as its interpretation by Robert Hilliard and his company, will be reviewed in the next issue of THE MIRROR.

## Herald Square.—The Mandarin.

Comic opera in three acts, music by Reginald De Koven, words by Harry B. Smith.

The Emperor of China. . . . . Henry Norman  
The Mandarin of Foo Chow. . . . . George Honey  
Fan Tan. . . . . George C. Boniface, Jr.  
Hop Sing. . . . . Joseph Sheehan  
Court Physician. . . . . Samuel Marion  
Jesse. . . . . Bertha Watzinger  
Ting Ling. . . . . Adele Ritchie  
Sing Lee. . . . . Alice Barnett  
Ping Tee. . . . . Helen Redmond  
Kwei Tso. . . . . Claudia Carlstedt  
Pekoe. . . . . Villa Sayne  
Golong. . . . . Amy Hartley  
Bohna. . . . . Florence Pemberton  
Szechong. . . . . Belle Harper

A new opera from the hands of Reginald De Koven and Harry B. Smith has come to be an interesting item of the theatrical season, and in The Mandarin both composer and librettist have broken what is to them new ground. The scene of action is laid at Foo Chow, in picturesque China, and the personage who gives the work its title is a celestial gallant, the Mandarin, who has been informed of the beauty of a carpenter's wife whom he sets out to win. Knowing that he has a considerable resemblance to Fan Tan, the carpenter, the Mandarin dons a laborer's clothes and goes forth from his palace.

Meanwhile, the real carpenter has been on a spree, and is pursued to his home by the police who, finding the disguised Mandarin, hustle him away to jail while the incriminated carpenter is removed by the Mandarin's retinue to the palace, and attired in silks and satins. Despite the attentions of the Mandarin's dozen of wives, Fan Tan announces that he prefers to go home to Jesse, his only bride, but this proclamation is construed to mean that the Mandarin has another wife, and since it is illegal that any one man should have more than twelve wives, the matter is reported to the Emperor. An investigation by his imperial majesty ensues, but the Emperor is mollified upon visiting the Mandarin's palace and finding only twelve wives. At this point, however, Jesse appears, and the carpenter, admitting that she is his wife, is led off to execution. The real Mandarin comes along just in time, explanations are made, and peace is restored.

The production of The Mandarin announced for this week at the Herald Square, and the work of the members of the cast will be noticed in particular in the next number of THE MIRROR.

## Academy.—The Mapleson Opera.

The condemnation of Colonel Mapleson because he was obliged to substitute Aida on Wednesday night for La Traviata simply illustrates the factiousness that characterizes music criticism in the daily press of this city. Certainly friendly writers seldom find an opportunity to vent their displeasure on the impresario who has had the audacity to invade the ballroom of the Metropolitan opera.

As a matter of fact, the unexpected repetition of Monday's bill was due to wholly unavoidable causes. The illness of the tenor, Signor Raudacio, and the non-arrival of Madame Hariclee-Darcelle's costumes made the change inevitable. That the public did not share the distress of some of the critics was proved by the fact that few persons exchanged their tickets or had their money refunded. The assertion that the audience manifested displeasure because of the disappointment by studied coldness during the performance was false. There was greater enthusiasm throughout the evening than on the opening night.

So far as it is possible to judge by the repre-

sentation of Aida, Colonel Mapleson is going to give New York better opera than it has heard in a good while. The production was admirable in every respect. Instead of a ragged, uneven cast, made up of two or three stars and placed out with indifferent singers, the company manifested strength and artistic symmetry at every point. A more satisfying performance could not be wished by any reasonable opera-goer. Madame Bonaparte-Bau is an artist of remarkable powers. Her fine voice is supplemented by histrionic gifts of a high order. Madame Parsi is one of the best of dramatic contraltos, and her queenly interpretation of Amneris was heartily applauded. Signor Durat's voice lacks volume, but what is more to the purpose, it is of singularly emotional quality, while his art is excellent. Signor De Anna was a forceful Amonasro, and Signor Pinto's Ramfis revealed a vocal organ of amplitude and richness.

Scenically the production was superb. The imposing pictures surprised those accustomed to the time-worn sets familiar to habitués of the Metropolitan. The chorus was large and well disciplined; the ballet was actually marked by grace and youth. Signor Bimboni, the conductor, possesses genius—not of the spectacular sort, either—and his men were in perfect accord and control.

The repertoire announced for the current week is as follows: Traviata, Monday night, with Darcelle as Violetta; Trovatore, Tuesday night, at popular prices; Huguenots, Wednesday night, with Demarchi, Abinal, and Scalchi; Sonnambula, Friday night, with Hugnet and Meyenheym; and Aida at the Saturday matinee.

Colonel Mapleson has more than fulfilled his promises at the beginning. The prices charged at the Academy are less than the Metropolitan scale and that may repel the parvenu aristocracy of the town; but the real lovers of operatic music profit by them and appreciate them. What ever may be the pecuniary outcome of the Academy season Colonel Mapleson, if he keeps on as he has begun, will deserve all praise.

## Irving Place.—Die Erste.

Paul Lindau is the author of a play called Die Erste (The First One), that received its first New York performance at the Irving Place Theatre last Thursday evening. The theme is far from pleasing except, possibly, to the enthusiastic adherent of the modern problem play. Maineck, a high government official, believing his wife to have become hopelessly insane, takes advantage of the law that permits divorce in such cases, and marries his sister-in-law, Franziska.

After Maineck has been married to Franziska about three years, his first wife unexpectedly recovers her reason, and this gives rise to a serious domestic complication. This unusual theme is said to have been derived by Paul Lindau from an actual case that occurred in Leipzig several years ago. We have no means of knowing the denouement of the Leipzig episode, but if America the first wife would not have submitted very gracefully to the usurpation on the part of her sister of her place as wife and mother in her husband's household.

The extenuating circumstances of Maineck's second marriage, according to Lindau's presentation of the case, are found in the motherly devotion that Franziska bestows on her sister's daughter; the love with which Franziska inspires Maineck in consequence of this devotion; and the advisability of the marriage in order to allay the scandal which has sprung up as the result of Franziska's sojourn in the Maineck household.

The daughter in question brings about the dramatic denouement. When the first wife returns she finds that Maineck's love has been transferred to her sister, but finds sweet solace in the ardent affection that her daughter lavishes upon her. As the daughter is engaged to a young American, the first wife, after upbraiding Maineck for his coldness toward her, leaves him to the matrimonial care of her own sister, with the intention of making her home with her daughter and prospective son-in-law in America. Whatever humor there was in the performance was evolved from the bustling peculiarities of the young American lover, who proposed to his sweetheart on a telegraph blank, and considered the feasibility of keeping his cab standing at the door while he waited for her answer.

Max Birn as Maineck, Adele Hartwig as Franziska, and Laura Detchy as Mrs. Maineck No. 1, acted with dramatic effectiveness, but were apparently not cast in congenial roles. Arthur Eggleing, Fr. Forst, and Frau Schueter were also seen to advantage in their respective roles.

## Grand.—The Widow Jones.

The Widow Jones, which will be the attraction during election week at the Grand Opera House, offers the last opportunity for New York theatregoers to see May Irwin in the title role of that piece, as she will appear in a new comedy throughout her next metropolitan engagement. In addition to the favorite songs of last season, such as "The Hoodoo" and "The New Bully," Miss Irwin will sing for the benefit of Grand Opera House audiences her budget of new songs, including "Hot Tomale Alley" and "The Old Oak Tree."

There will be a special election matinee, and Miss Irwin will read the latest returns from the stage on election night.

## Star.—Black Patti's Troubadours.

Black Patti and her big company of Troubadours, under the management of Voelckel and Nolan, are here this week. Their entertainment consists of good singing, comedy, acrobatics and dancing. Black Patti sings some arias and also takes part in the selections from grand opera with which the performance ends. Mr. and Mrs. Tom McIntosh are as clever and amusing a team as any on the stage, and the rest of the company have been carefully selected and fill their parts perfectly. Messrs. Voelckel and Nolan are to be congratulated on the success of their company, which is the best of its kind ever before the public.

## People's.—The Great Northwest.

The Great Northwest is the attraction at this house this week, with J. J. Dowling, Sheridan Block, Jessie Boutelle, Myra Davis and others who were of the original company recently seen at the American Theatre.

## At Other Houses.

BIJOU.—My Friend From India continues to crowd houses.

BROADWAY.—Brian Boru attracts large and appreciative audiences.

CASINO.—R. A. Barnett's new extravaganza, Jack in the Beanstalk, is the current attraction.

COLUMBUS.—Primrose and West's Minstrels are drawing their usual big patronage.

DALY'S.—The Geisha has scored a genuine success.

EMPIRE.—John Drew's production of Rosemary is nearing the century mark.

FIFTH AVENUE.—Lost, Strayed or Stolen affords merriment for large audiences.

FOURTEENTH STREET.—The Cherry Pickers is proving a strong attraction.

GARRICK.—Secret Service goes on making new records at this theatre.

HARLEN OPERA HOUSE.—James A. Herne opens his season in his greatest success, Shore Acres.

HOVE'S.—A Florida Enchantment continues as the hit at this theatre.

KNICKERBOCKER.—Francis Wilson nears the end of his engagement in Half a King. The Sign of the Cross opens Nov. 9.

LYCEUM.—E. H. Sothern remains but a few weeks in An Enemy to the King.

MURRAY HILL.—Too Much Johnson is revived with a new cast, and will be noticed in next week's MIRROR.

OLYMPIA.—Evangeline removed from the Garden Theatre to Hammerstein's Auditorium, while Santa Maria continues in the theatre part.

## GAWAIN'S GOSSIP.

An Entertaining Review of a New Play—Chat of the London Theatres.

(Special Correspondence of The Mirror.)

LONDON, Oct. 23, 1896.

The picturesque and romantic drama has certainly had a good look-in this week, as far as this metropolis is concerned anyway. First of all we had Under the Red Robe, with which that ever-popular house, the Haymarket, reopened for the first time since they vacated it to build in itself his new Her Majesty's (opposite).



MAUD ROYD.

site. Then came a Cavalier versus Roundhead drama called The Days of Cromwell at the New Borough Theatre, Stratford. In the same East End and densely populated suburban city we also had a new touring Anglo-Indian play called The Victoria Cross, and at the moment of writing Edward Terry has on his return to town just produced Louis N. Parker and E. J. Goodman's new idyllic comedy bearing the Shakespearean title of Love in Idleness. It is therefore apparent that the muse of the aforesaid picturesque and romantic drama (if it has a muse of its own) has sought to complain—always, of course, providing that the works served up in her name are comparatively worthy of acceptance. Happily in the case of the plays under notice, they were not beneath that name. There was not very much to complain of in them—especially in the first and last named—which of course ought to be better, seeing that they were intended for higher priced and presumably more artistic minded playgoers.

Under the Red Robe, which is the initial venture of these new Haymarketers, Frederick Harrison (formerly co-lessee of the Lyceum with Forbes-Robertson) and Cyril Maude, who has for some time pined for management. As I have already notified you, the adaptor of this stirring story of Stanley Weyman's is Edward Rose, who performed such clever dramatizing work for the Prisoner of Zenda. This time he has also done his work well, not only setting forth the best points of the story to the best advantage, but also adding bits of dialogue and even new characters where more lucid explanation of the plot has been deemed necessary. Indeed, it is a clever piece of work; but nevertheless there was no particular reason why the adaptor should have received in several journalistic and other quarters almost all the credit of the play, as if there had been no Weyman, nor that that organ of the tavern-keepers, the Morning Advertiser, long colloquially known as the Gin and Gospel Gazette, should in its contents bills have described the play as Rose's Red Robe, except for the reason that there is on that paper a wild humorist who revels in what the late Mr. Pope described "As alliterations artful did"—a proceeding which lends the reviewer to humorously describe, say, some terrible wholesale murder in the East End as "Homocidal Hotchpotch in Houndsditch," and thereby cause his paper to nowadays be called the Morning Madvertiser.

The story revolves around a desperate gambler, one Gil De Berault, who, having broken Richelieu's new law against duelling, is fain to save his neck by undertaking spy-work for the astute Cardinal. He is hidden to hunt out, and to bring within the Cardinal's power, a certain fugitive Huguenot named Henri de Coche-fort. He forthwith starts upon this mission, and after a series of exciting adventures, he at length, by subterfuge, gains admittance to the hiding place of the outlawed family, who, believing him (the spy) to be in danger, give him succor and shelter for awhile. The head of the house, however, is not among the family, but lies concealed somewhere in the neighborhood, and one day in following Coche-fort's sister, Renie, with a view to tracking down the Cardinal's victim, the lady suddenly springs out upon him and denounces him for a spy.

De Berault is forthwith sent away guarded into the borders of Spain, but escapes and returns to Coche-fort, partly out of spite at being denounced and partly because he has learned to love the beautiful and otherwise gentle and lovable Renie Coche-fort. On regaining the chateau he finds it in possession of a troop of the Cardinal's emissaries, who have made the inhabitants their prisoners. Moved at the sight of the suffering ladies, and being still more in love with one, being a man of tremendous courage, he takes means (single-handed) to protect them from insult and danger. Gradually he shows himself to be ashamed of his previous spydom, and anxious to help and to save the family at the risk of incurring his duty to the Cardinal. After a series of love scenes wherein the lady he has learned to love (the aforesaid Renie) is shown to reciprocate his affection, she, desirous of proving how sorry she is for having formerly denounced him, now gives proof of her faith in his bona fides by telling him the hiding place of her brother.

Presently, it unfortunately happens that the dismissed

troop discover Coche-fort's hiding place, and De Berault, wishing to save him, tries to get away, but is forthwith discovered by Renie in her brother's cave with the men. Now, of course, nothing will persuade her that De Berault has not all the time been working up to gain from her the knowledge of her brother's whereabouts. De Berault has, therefore, no way of helping them secretly than by selecting a few of the Cardinal's men and pretending to carry the prisoners to Paris. And they start, each weighed down by conflicting emotions, Renie being a stony mass of contemptuous silence all along the route. In due course, after Berault has vanquished a masked party who endeavored to rescue his prisoners, he has a painful farewell speech with his now passionately beloved Renie (whose eyes are now beginning to be opened), and he presently sets them free to go in one direction, while he gallops off in another to give back his life to the Cardinal whom he has thus betrayed.

On arriving in Paris, De Berault finds the Great Cardinal in disgrace, and his palace, once crowded with thousands of flatterers, empty and desolate. Berault at that moment is, barring a more attendant or two, the only man to approach the fallen Minister. He confesses his breach of trust and offers his head to Richelieu as the result. Richelieu accepts it and presently sends him into an adjoining room to meet his executioner and there he finds his Renie, who has given herself up to the Cardinal and has pleaded for De Berault's life. The Cardinal (presently reinstated) sends along a paper commencing the sentence to banishment for life and on this paper being scrutinized it is shown to read that De Berault is simply banished to Coche-fort, as Renie's husband. So all ends happily, and (as certain playgoers will observe) ends in much the same manner as the De Mauprat and Julie de Mortemer incident is worked in Lyttelton's "Richelieu."

As Gil De Berault Herbert Waring made a tremendous impression, showing with subtle art the gradual evolution of the ex-desperado's better nature. His appearance, too, was most picturesque, and altogether it is doubtful whether any actor on our stage could have played the part better. Renie is beautifully impersonated by Winifred Emery, always unapproachable in emotional characters, and only at all otherwise when she enacts declamatory tragic roles, as Balaide in For the Crown. Cyril Maude, Win's husband, contenting himself with a small part (most of which was introduced), has no scope to show his fine power of character-drawing. Bernard Gould, an admirable actor, who as Bernard Partridge has made a name as a book and magazine illustrator, has also a part far beneath his acting powers, but he plays it splendidly. The remainder of the players are more than equal to the demands made upon them.

The next costume drama, to be named The Days of Cromwell to wit, which made its first London appearance at the New Stratford Theatre on Monday, is a strong mixture of the usual Cavalier and Roundhead episodes, which have been served up in many a play, more particularly in Wille's Charles the First, the Bates Richards's Cromwell, Watts Phillips's Amos Clarke and Sims and Buchanan's Adelphi drama, The White Rose. There are secret panels, old oak chests, revolving doors, ancient documents, captured wards, ghastly and sundry terrible instruments of torture in The Days of Cromwell, and of these the authors have made the most, working up skilfully to stirring situations and thrilling climaxes. The chief acting successes were the Cromwell of E. Hill-Mitchelson (himself an author of such blood-curdlers as The Serpent's Coil, The Terror of Paris, etc.), the Ironhead (a faithful protector of virtue in distress) played by Henry Bedford, a good sound actor of the declamatory school, the child-heroine of little Georgina Middleton, a gifted juvenile actress who has been around the halls; and the grown-up heroine of Miss Beaumont Collins. The Days of Cromwell, although a bit too thick to place before the best West End audience, will doubtless coin money on the road.

The other Stratford play, The Victoria Cross, at the Old Theatre Royal, was, as its name implies, of more modern form, but very picturesque also. Large portions of it were devoted to so many plays have been to episodes in the Indian Mutiny, the first dramatization of which, if my memory holds its seat, was Boucicault's Jessie Brown, or the Relief of Lucknow. The Victoria Cross is of course the coveted emblem won in due course by the brave but long-persecuted and temporarily supposed illegitimate hero, who however proves to be heir to the vast estates which would otherwise descend to his per stage law—see Jerome's promise to the Nearest Villain. The play contains many exciting episodes and many more or less conscious streaks of humor. Among the latter was a ferocious Indian spy played with an oily and overpowering Irish brogue, and a stern reproof from a general to the villain who dared to call the intrepid hero a Coward—not to "stigmatize him with that opprobrious epithet." You should have seen that villain wilt at this outburst! The language was quite Sutton-Vaness, wasn't it?

New theatres continue to bob up and to be projected all around. The latest is at Richmond, perhaps because this ancient and ever-charming Thames-side resort has never yet been able to properly support its own theatre. The promoters of this new house, including Charles Cartwright, A. B. Tapping (actors both), and Fred Horner, adaptor and proprietor of The Whitechapel Review, appear to have got into hot water with Sir Henry, otherwise Irving. They wanted to call their new house the Lyceum, and Sir Henry also wanted Sir H. to open it for them. To these requests the good Knight generously acceded, and sent them a kind and characteristic letter to say so. And, however, the paragraphs and advertisements of the new undertaking placed Sir H.'s epistle in so close a proximity to these announcements, etc., as to cause many people to think Sir Henry was actually interested in the plan. I feel sure the promoters, being all honorable men, never intended to make this appear thus, but, anyhow, Irving felt himself bound to write to the papers to disclaim any connection with the new theatre other than his promise to open the same. The affair has caused a lot of ink to be shed this week.

Some commotion has also resulted from the Music Hall licensing affairs described by me last week. R. G. Knowles and Marie Lloyd have each been warned by the sundry Syndicate Hall Management to moderate their songs, and to show a little less fondness for "ceruleanism." Moreover your Miss Madge Ellis has entered an action for slander against these members of the Social Purity Party who dared to say she came on at the Oxford bar-legged, Bernard Abraham, a very cute solicitor, who married into the theatrical profession, has charge of the case for Madge, who is naturally much annoyed.

The Belle of Cairo at the Court is undergoing the fate of most modern "musical plays." It is being "written up," and the writer-up who has been called in is Seymour Hicks, a collaborator of one of the collaborators, namely, Cecil Raleigh. Meanwhile sundry Royalties have been to the Court to see La Belle Voie. To-morrow (Saturday) afternoon we shall be busy. In the first place Sir Irving opens a free library at Dulwich, a pleasant Surrey hamlet, the famous college of which was founded by the Elizabethan actor, Edward Alleyn, for benefit of the children of poor actors; instead of which the vast place and its estates have for years been run for the well-to-do. 'Twas ever thus. Later in the afternoon we must go to the Lyceum to see John Hare make his farewell appearance at a special matinee before he re-embarques next Friday for your nation. In the evening George Alexander (who on Tuesday re-opened the St. James's with The Prisoner of Zenda—Julia Neilson as the Princess Flavia) will start his management of the Royalty with a play adapted by Justin Huxley McCarthy from the French and entitled, His Little Dodge. It will be preceded by a one-act tragic incident called The Storm, written by Forbes-Robertson's brother, Ian, who this week has had produced by F. B. a cheerful curtain-raiser dealing with certain gruesomely realistic details of a terrible epidemic, and called The Plague. In this Forbes-Robertson enacted The Voice of the Angel of Death. How's that for high?

Maud Royd, whose portrait is presented this week after long experience in touring companies, has at length become one of London's most promising young actresses. The bright and charming little lady is now playing in On the March at the Prince of Wales's, where, she at once established herself as a metropolitan favorite. Both as actress and singer Miss Royd has undoubtedly a fine future.

P.S.—I must reserve details of Love in Idleness till next week, I am so upset with Mrs. Kendal's recent attack on all critics, especially good old Clement Scott!

## OUT-OF-TOWN OPENINGS.

(Special to The Mirror.)

NEW ORLEANS, Oct. 30.—My Lord and Some Ladies was enthusiastically received to-night. Louis James made a distinct hit in the role of Lord Bolingbroke and eclipsed all former comedy efforts. The star and company received ten curtain calls.

WA. JENNAIS AND KUMPER.



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## CORRESPONDENCE

[Received too late for classification.]

### ALABAMA.

**SELMA.**—ACADEMY OF MUSIC (B. F. Toier, manager): Louis James Oct. 19 in Spartacus. Della Fox 29 in The Little Trooper, and Frederick Ward 31 in King Lear, all playing to excellent business. Frederick Bryant 29, matinee, in Forgiven be to full house.

**MONTGOMERY.**—McDONALD'S THEATRE (G. F. McDonald, manager): Bell's Comedians, supporting Will and Jesse Atkinson in their repertoire of plays, to medium-sized audiences Oct. 2-31.

### ARKANSAS.

**LITTLE ROCK.**—CAPITAL THEATRE (Roy L. Thompson, manager): Hoyt's A Milk White Flag to packed house Oct. 21. In Dixie Land to fair house 26. Walker Whiteside in Hamlet, Merchant of Venice, and Eugene Aram 27, 28 to big house opening night. Word and Voken presented A Run on the Bank 30. Al Field's Minstrels 2.

### CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): The Frawley co. closed their season of three weeks Oct. 26, giving His Wife's Father, The Highest Bidder and The Senator. The Prisoner of Zenda 26, Alabama 27. **SUBURBAN THEATRE** (Edward Mallie, manager): W. L. Roberts' scenic production of Faust drew well 23-28. Don Cesar de Bazan 29-31.

### COLORADO.

**GRAND.**—OPERA HOUSE (W. A. Huston, manager): Charles Schilling's Minstrels Oct. 29.

### CONNECTICUT.

**STAMFORD.**—GRAND OPERA HOUSE (I. M. Hoyt, manager): Frohman's Fatal Card co. 26 to a large and appreciative audience. Edison's Vitasec and Specialty co. 3, 6.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): A Baggage Check Oct. 27 to a large and pleased audience. Sawtelle and Meach Comedy co. 3-7.

**SOUTH NORWALK.**—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): James W. Reagan in The Bells of Shandon Oct. 28, good house; fair performance. The Vitasec co. 29-31. A Baggage Check 2; William Jerome and Maud Nugent in Town Talk 5.

### GEORGIA.

**GRiffin.**—OLYMPIC THEATRE (L. Patterson, manager): Barlow Brothers Minstrels to a crowded house Oct. 29.

### IDaho.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, manager): House dark Oct. 13-17. Fast Mail 29. Si Perkins 31.

**WALLACE.**—OPERA HOUSE (Richard Daxon, manager): Mahara's Minstrels Oct. 27. Side-Track 3.

### ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): On the Mississippi Oct. 20 to good business; good performance. Lillian Russell Opera co. 21 in An American Beauty to S. R. O.; performance good. Gus Hill's Vanity Fair 23 to light house; good performance. Otis Skinner 24, Lady of Lyons for matinee bill and A Soldier's Fortune for evening; both to good houses. Mr. Skinner at once became a favorite, and at each performance was compelled to respond to several curtain calls; co. good. The Wood-Jersey co. week of 26 opened with A Batch of Blunders to S. R. O.; good co. The Germans 4; Thomas Q. Seabrooke in The Thoroughbred 5. The Hustler 6; Mathews-Bulg-ri in At Gay County Island 11; Rob Roy 14. **THE AUDITORIUM** (Augustine Neville, manager): The Franches in Masked For Life closed a week's engagement 24 to only fair business; co. good. King and Sawyer week of 26 opened to good house in A Busy Day; co. fair. Lester and Williams Extravaganza co. week of 27-31; Mrs. Augustine Neville spent a few days in Peo. in week of 19. F. W. Chamberlin, of Chamberlin, Barhydt and Co., spent 24 in Peoria, returning to Burlington in the evening.

**EAST ST. LOUIS.**—McCASLAND'S OPERA HOUSE (Frank McCasland, manager): McPee's Matrimonial Bureau had its first production Oct. 25 to a big audience. The piece, which in three acts, hinges on the desire of American brides to marry into the foreign nobility; but, as usual with this class of plays, after the fun gets started the piece is turned into a vehicle for the introduction of specialties, and the plot is lost sight of. The play is amusing, and with some changes in the cast can be made to go. Several clever specialties were introduced, among which may be mentioned those of Flaherty and Connors, H. Benton Smith, Lillian Murry Knot and the Carleton Sisters. V. Artie Buell in My Sporty Dad 29; On the Mississippi 1; Fallen Among Thieves 8; The Hustler 15.

**LA SALLE.**—ZIMMERMAN OPERA HOUSE (E. Zimmerman, manager): Augustine Neville in The Boy Tramp gave a good performance to small attendance Oct. 28. Wood-Jersey Theatre co. 1.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Twelve Temptations played a fair-sized audience Oct. 21. The scenic effects were the principal feature. On the Mississippi drew but a small audience 23.

### INDIANA.

**KENDALLVILLE.**—SPENCER OPERA HOUSE (A. M. Boyer, manager): Salter and Martin's U. T. C. 2.

**DUNKIRK.**—TODD OPERA HOUSE (Charles W. Todd, manager): American Girl Oct. 27 to small audience; performance excellent. Marriage Broker 2; Green Goods Men 24. Killarney and the Rhine 28.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): House dark week of Oct. 19. McSorley's Twins 4; O'Donoh's Neighbors 7.

### IOWA.

**KEOKUK.**—OPERA HOUSE (D. L. Hughes, manager): The Germans in The Gilted Boys Oct. 21, and Gus Hill's Vanity Fair 22, both to good business. Morgan Gibney in Valiant Up-to-Date 2, King and Sawyer Farce-Comedy Repertoire co. 3-7. The Old Homestead 17. **ITEM:** Business has been good here thus far this season.

**CARROLL.**—GERMANIA OPERA HOUSE (W. Wiene, manager): The McCarthy co. 9-14 in repertoire, including Lash the Forsaken, The Woman in Red, The Pearl of Savoy, Pynagalon and Gaiates, Davon and Pythian, Ingomar, La Belle Maria, Trial by Midnight, Upon the World, Tramp Hero, Below Zero.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Barhydt & Co., managers): Lillian Russell in An American Beauty Oct. 22; business not nearly so large as was anticipated. The opera itself has but little merit, but the co. supporting is strong. Jerome Sykes

done the comedy work in an effective manner and scored a decided hit. The Gay Parisians 27, to a large and fashionable audience. The clever farce was given in a spirited style and kept the audience convulsed from start to finish. The best work was done by W. I. Ferguson, James O. Barrows, Sadie Martin and E. J. Phillips. McSorley's Twins 30, Gilhoolys Abroad Nov. 2.

**CEBAR RAPIDS.**—GREEN'S OPERA HOUSE (John F. Henderson, manager): Lillian Russell packed the house in an American Beauty Oct. 25. Jerome Sykes and Willard Simms made hits. Charles Frushman's co. in The Gay Parisians drew well 29. The Germans 30, in Mizouza Nov. 2, Morgan Gibney Stock co. 3, in Gay New York 6, Mathews and Bulger 13, Wilton Lackaye 16. **ITEM:** Business Manager Peck has arranged to give election returns from the stage and a double bill 3—W. F. Dickson, representing in Mizouza, was here 28. He was badly crippled in Milwaukee 25 by a baggage man who ran a truck loaded with scenery on to his foot.

**FT. MADISON.**—ERINER GRAND (C. H. Salisbury, manager): The Germans in The Gilted Boys Abroad Oct. 22 gave general satisfaction to a well-filled house.

### KANSAS.

**PARSONS.**—EDWARDS OPERA HOUSE (John R. Monroe, manager): Uncle Josh Spruceby drew a crowded house Oct. 21. Their orchestra and specialties received much applause. A Green Goods Man 31; A Bowery Girl 6.

### MAINE.

**BIDDEFORD.**—NEW CITY OPERA HOUSE (K. W. Scotland, manager): The Saville Dramatic co. opened Oct. 25 to S. R. O.; good performance; specialties very fine; business throughout week good. House dark week of 2. Fanny Rice 13; Conroy and Fox 16; Neil Burgess 29.

**BELEFAST.**—OPERA HOUSE (F. E. Cottrell, manager): Lillian Kennedy in The Deacon's Daughter Oct. 30.

### MASSACHUSETTS.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (William F. Meade, manager): Jessie Coulthout Concert co. Oct. 28 appeared to a crowded house. The Boston Harmonic Quartette 29 to large and pleased audience. Limited Mail to good business. Fatal Card 3; The Old Homestead 4; A Trip to Chintown 17.

**SOUTHBRIDGE.**—DRESSER OPERA HOUSE (J. S. Dresser, manager): The regular season opened Oct. 27 with A Trip to Chintown to a crowded house. Coming: New County Fair. **ITEM:** The new electric road to Fishdale is bound to be a great help to the business at the Opera House. Three car-loads were in attendance at A Trip to Chintown.

### MICHIGAN.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): In Old Kentucky drew a good house Oct. 31. The Hustler to fair business 29 was hardly appreciated. Otis Skinner 3; Clay Clement 7-9. **STAR THEATRE** (Fred B. Mead, manager): Evelyn Gordon and a fair co. in pirated repertoire opened 26 at low prices to big crowd. The play Miss South of California, in which they opened, is clearly Miss.

### MISSOURI.

**LEXINGTON.**—NEW GRAND OPERA HOUSE (Waddell and Chaslor, managers): Charles H. Vale's Newest Devil's Auction Oct. 24 to largest business in history of house; audience more than pleased. Charley's Aunt 5.

### NEW JERSEY.

**PLAINFIELD.**—MUSIC HALL (Hall and Willey, managers): Spider and Fly Oct. 23 to a large and well-pleased audience. Slaves of Gold 24; fair business; performance satisfactory. House dark 25-31.

### NEW YORK.

**SARATOGA SPRINGS.**—TOWN HALL (Leonard and Eddy, managers): A large audience thoroughly enjoyed Elmer E. Vance's The Limited Mail Oct. 24. The dancing of Beatrice was a feature. James A. Herne's Shore Acres was finely presented by a capable co. to a very large house 28. The Nathan Berry of George H. Wilson could not be surpassed. The first entertainment in the Y. M. C. A. lecture course was given by the Kellogg Bird Carnival and Concert co. 29 to a large and highly pleased audience. **ITEM:** Ed H. Barnstead, Jr., business manager of G. H. Sumner's Comedy co. was in town 27 making arrangements for their appearance here 2-7.

**AMSTERDAM.**—NEW NIV OPERA HOUSE (A. Z. Neff, manager): Hi Henry's Minstrels gave a very pleasing performance to a very large house Oct. 24. Hogan's Alley delighted a big house 29. London Gaiety Girls 3; Shore Acres 6. **ITEM:** Election returns will be read from the stage night of 3.

**LYONS.**—MEMORIAL HALL (John Mills, manager): Setson's U. T. C. 26, good performance to good business. Spider and Fly 7; Tornado 10; Shore Acres 16. **ITEM:** Manager John Mills returned home 25 after spending a very pleasant honeymoon.

**CORTLAND.**—OPERA HOUSE (Warner Wood, manager): Kellogg Concert co. Oct. 23; large house. Spider and the Fly 2. **ITEM:** A continuous vaudeville performance has been arranged for election night at the Opera House at which the election returns will be announced as fast as they are received.

**ROCHESTER.**—LYCUM THEATRE (A. E. Wolf, manager): House dark Oct. 25-31. Joseph Jefferson 3. **COOK'S OPERA HOUSE** (E. G. Lane, manager): Hoyt's A Texas Steer attracted large and well-pleased audiences 26-28. House dark 29-31. A Pair of Jacks 2-4.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Faust to fair-sized house Oct. 34. Hogan's Alley to packed house 29. Spider and Fly 4.

**WAVLAND.**—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Charles F. Ramsey co. Oct. 29, 30; performance and house good. Hat and Fields Vaudeville 13.

**CATSKILL.**—NIELDA THEATRE (Kortz and Lampman, managers): James Young in Hamlet gave an excellent performance to an appreciative audience Oct. 28. Co. the best seen here this season. Limited Mail 2; Gay New Yorker 9. **OPERA HOUSE** (I. F. Gaylord, manager): House dark week of 26. Hogan's Alley 3.

**ONEONTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Daniel Kelly Oct. 22-24 to fair business; good co. Kellogg Bird Carnival and Concert co. 26 to S. R. O. Co. first-class, and gave one of the finest entertainments ever witnessed here. O'Hooligan's Wedding 9.

**ITHACA.**—LY RUM (M. M. Gutstadt, manager): Choral Club (local) to a packed house Oct. 23. Morrison's Faust 26, fair business.

**SINGHANTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): The Summer's Stock co. opened a week's engagement Oct. 26 to large business, and gave a very pleasing performance. Thomas W. Keene 7. **HYPO THEATRE** (A. A. Pennvoss, manager): Willa and Hasting's Root-Garden Vaudeville 24. The Pulse of New York 5-7.

**GLENS FALLS.**—OPERA HOUSE (F. F. Floyd, man-

ager): Limited Mail Oct. 29; poor house; performance good. London Gaiety Girls 4.

### NORTH CAROLINA.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): Robinson's Comic Opera co. Oct. 26 for week in repertoire to fair business. A very fair popular price co.

### OHIO.

**COLUMBUS.**—GREAT SOUTHERN THEATRE (Lee M. Soda, manager): Dr. Belgral 3. **GRAND OPERA HOUSE** (J. G. and H. W. Miller, managers): Merry World 19 to good business. When Lonesome Sleeps to good houses 25-31. The Ensign 2-4; A Happy Little Home 5-7; Gus Williams 8-10. **HIGH STREET THEATRE:** A Railroad Ticket 26-28; Sol Smith Russell 30, 31. **ITEM:** Joseph Gates, author of A Wild Duck, etc., and his wife, Marie Stone, have joined A Railroad Ticket. Mr. Gates will write entirely new dialogue, and put in new stage business. Arthur Monahan has assumed his original part of Bob Tickets. N. A. T. S. E. No. 12, gave a grand benefit ball 27, which was a grand success both financially and socially. The committee of arrangements, to whom credit is due for the success, was comprised of the newly elected officers: H. Wood, E. L. Kraus, W. B. Hartman, Ed. Gregory, John Logan, James Hartman, and A. Alexander.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): My Uncle From New York, by Montague's co. pleased a fair audience Oct. 26. The Last Paradise 29.

**ALLIANCE.**—OPERA HOUSE (F. W. Gaskill, manager): Fitz and Webster in A Breezy Time pleased a good-sized audience Oct. 27. The Panopticon 2; Woodford and Woodford in The Brand of Cain 12-14.

**FREMONT.**—OPERA HOUSE (Heim and Haynes, managers): Setson's U. T. C. 9; McSorley's Twins 19.

**CANTON.**—THE GRAND (L. B. Cool, manager): House dark week of Oct. 26.

**AKRON.**—THEATRE: Rentfrow's Jolly Pathfinders opened a six nights' stand Oct. 22 in Below Zero, which was presented to a well-filled house.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): The 9 Bells co. Oct. 26 to S. R. O., giving good satisfaction.

**ELYRIA.**—OPERA HOUSE (W. H. Park, manager): New York Theatre co. Oct. 25. Eibing's Faust co. 3; Edison's Vitasec 11; South Before the War 17; Hoyt's Bunch of Keys 23; Gilmore's Band 27.

### PENNSYLVANIA.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Emily Banker, with a good supporting co., drew a good house, presenting A Divorce Cure. The piece drew resistance was preceded by the bright and interesting curtain raiser, Comedy and Tragedy, in which the star's versatile talents were exhibited in a most gratifying manner. Alexander Black's picture play, Capital Courtship, was the opening attraction of the Star Course (V. M. C. A.), and was received with satisfaction by a very large audience. Gillette's hilarious farce, Too Much Johnson, was given to a good and well-pleased audience 29. **ITEM:** J. G. Foley, manager: The Lester Franklin co. has drawn fairly good houses this week, and the audiences have been satisfactorily entertained.

**READING.**—ACADEMY OF MUSIC (John D. Miehler, manager): John W. Isham's Oriental America to fair houses Oct. 21, 24. Corse Payton and Etta Reed in repertoire week of 25; fair business. **GRAND OPERA HOUSE** (George M. Miller, manager): Peck's Bad Boy was well produced to very large houses 25, 28. **CLINTON'S AUDITORIUM** (Charles Gilder, manager): Boone's Bachelors gave a very good performance to large houses 25-31. The Spider and the Fly Burlesque co. gave a fair performance 25-30.

**CAMDENBORO.**—SAVILE OPERA HOUSE (H. B. Wilber, manager): Dark week ending 31.

**TITUSVILLE.**—OPERA HOUSE (John Gaban, manager): Madge Tucker co. in The Buckeye 26 to a full house.

**WELLSBORO.**—BACKE AUDITORIUM (Dart and Dart, managers): Lecture, "Brawn and Bread," by Dr. Ferdinand, Oct. 27, full house. Lecture, "The Last of the Confederacy," by John R. Gordon, 29 to a crowded house. Lyric Quartette 29.

**LEWISBURG.**—NEW OPERA HOUSE (W. W. Wolfe, manager): Concert by home talent for benefit of Bucknell Football Team, Oct. 27; S. R. O. House dark until 5.

**BUTLER.**—PARK THEATRE (George M. Buckhalter, manager): Brothers Byrne's new 8 Bells Oct. 24; S. R. O.; excellent satisfaction. I. E. Toole in The Gypsy Goddess 29 pleased a good house. Holmes and Woodford in repertoire 2-4; Bunch of Keys 11; Tracy, the lecturer, in "Ben-Hur" 12. **ITEM:** Harry W. Bell, business manager for Holmes and Woodford's attractions, was here 28. The B. P. O. Elks will move to their handsome suite of rooms in the new brick block in about two weeks, and will have every reason to be proud of their new home.

**MCKEESPORT.**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Keller, the magician, pleased a large audience Oct. 24.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Hamersley, manager): Dark Oct. 22.

**LEBANON.**—FISHER OPERA HOUSE (George H. Spang, manager): Nona Jolly co. Oct. 23 to good-sized audiences; one of the best co. ever seen here.

**MILTON.**—GRAND OPERA HOUSE (Griffith and Co., manager): A. G. Delamater co. failed to appear Oct. 26, Powell 7.

**WEST CHESTER.**—ASSEMBLY BUILDING (David Beaumont, manager): The Sages 2 for one week. **OPERA HOUSE** (F. J. Painter, manager): Miss Philadelphia 12.

**CLEARFIELD.**—OPERA HOUSE (T. E. Clarke, manager): Gilmore's Band gave a delightful afternoon performance Oct. 27 to big business, everybody pleased; White Crook 30; Mozart Symphony 5.

**MT. CARMEL.**—G. A. R. OPERA HOUSE (Joe Gould, manager): The Sporting Craze Oct. 24 to top-heavy house. Gilmore's Band gave an afternoon concert 29 to a very small but well-pleased audience.

### TENNESSEE.

**MEMPHIS.**—LYCUM THEATRE (John Mahoney, manager): Jim the Penman, with Frank Range in title role, to fair business Oct. 22-24. Charles H. Vale's The Last of the Confederacy, by John R. Gordon, 29 to a crowded house. Gilmore's Band gave an afternoon concert 29 to a very small but well-pleased audience.

**TYLER.**—GRAND OPERA HOUSE (T. W. Parks, lessee and manager): Dixie Land, by Lizzie Evans and McIntyre and Heath Oct. 21 to large and pleased audience; performance fair. The Other

Man's Wife, by Coote and Long, made the hit of the season 21 to large and well-pleased audience.

**YORKUM.**—FRONT STREET THEATRE (B. By and Moreland, managers): House dark Oct. 22-28. Ruby Lafayette 29-31.

### VERMONT.

**BRATTLEBORO.**—AUDITORIUM (G. E. Fox, manager): Wang Oct. 29; moderate house; performance excellent; Gorton's Minstrels 9.

### VIRGINIA.

**PETERSBURG.**—ACADEMY OF MUSIC: A Bunch of Keys to a large and well-pleased audience Oct. 28.

**CHARLOTTESVILLE.**—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Buckler's Big 26 co., band and orchestra week of Oct. 26. Good performance to good business. Lee, hypnotist, booked for week ending 2, failed to materialize. Richard and Pringle's Georgia Minstrels 3; Miss Philadelphia 9; H. Tom Ward and Fulton Brothers' Minstrels 14.

### WISCONSIN.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Railroad Jack Oct. 27 to a small house.

**WEST SUPERIOR.**—GRAND OPERA HOUSE (Robert Kelly, manager): Od Hymstead (No. 2) Oct. 26 to crowded house; receipts, \$97. Performance good. Uncle Tom's Cabin co. 30.

### WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): My Uncle Oct. 27, 28; good performance to light business. Dorcas 2; Nellie McHenry 6; A Midnight Bell 9; Girl I Left Behind Me 11. **GRAND OPERA HOUSE:** Charles A. Feinler, manager: The West America 22-24; fair business. Band of Cain 28; light business. Breezy Time 2-4; J. E. Toole 5-7; Streets of New York 9-11.

**MORGANTOWN.**—OPERA HOUSE (M. V. Sonnenborn, manager): South Before the War Oct. 26 to capacity of the house. Co. gave excellent satisfaction. Gilbert Opera co. 28.

### CANADA.

**LONDON.**—GRAND OPERA HOUSE (A. E. Roote, manager): Anna Eva Fay concluded a four nights engagement Oct. 22 to big business. John Griffin in Faust and Richard III, 23, 24; good performances to large and well-pleased audiences. His Richard III, being particularly good. Fast Mail 27; S. R. O. house and general satisfaction. Anna Eva Fay 28; return; largest audience of the season. Tornado 29; Anna Eva Fay, extra engagement, 30. Burglar 31. **MUSIC HALL:** (Alexander Harvey, manager): Hoyt's Comedy co. did such good business last week that they remain for another week and are drawing well.

**HAMILTON.**—GRAND OPERA HOUSE (F. W. Stair, manager): The Burglar Oct. 22 gave a very fair performance; support fair. A. O. H. W. gave a good concert 27 to crowded house. Lincoln J. Carter's The Fast Mail 28 opened to good business and gave a very creditable performance; general satisfaction. A Texas Steer 29; Tornado 31; Ben Hur, local, week of 2-7. **STAR THEATRE** (Benney and Davey, proprietors): The following artists appeared 26-31: Tim Healey, Ferguson Brothers, the Silvers, Kane and Conney, and Nelson and Millidge to good business.

### MATTERS OF FACT.

"J. H. M." care this office, wants a good comedy, with pictorial printing. He will buy outright.

Manager A. H. Simonds has Thanksgiving open at the Locomotive Theatre, Elizabeth, N. J.

T. A. Follis is prepared to furnish estimates on all kinds of scenery. He will guarantee all work leaving his studio to be perfectly satisfactory. His studio is located at 560 East Twenty-seventh Street, Paterson, N. J.

The business this season at the Leland Opera House, Albany, has thus far been the largest for several years. Last Saturday night the De Koven and Smith Opera company in The Mandarin drew \$727.50. Robert in hard, Emily Banker, Faust, Temperance Town, and The Great Diamond Robbery have all played to big receipts.

An entire company is wanted to appear in a repertoire of comedies, and is being organized by Thomas G. Leath, of the Academy of Music, Richmond, Va. People with specialties will receive the preference.

Wilson H. Bennett will be at liberty after Nov. 20. He invites offers as agent or business manager after that date.

Miss E. M. Rice runs a strictly first-class theatrical boarding house at 302 South Eleventh Street, Philadelphia, which is but a short distance from the principal theatres of that city. The rooms are nicely furnished, the cuisine of the best, and home-like comforts are guaranteed.

Addison Pitt, whose clever performance with Charles's Aunt company last season was so favorably commented upon by the press, is now disengaged, and invites offers for juveniles, light comedy, and singing parts. He may be addressed care this office.

Charles A. Shaw, for a number of seasons business manager and treasurer of the National Theatre, Washington, D. C., is open to offers for the balance of the season, and will accept resident or traveling engagements.

Dick Patrick has not yet signed; his engagement as advance agent. His address is Corsicana, Texas.

J. J. Spies wishes to learn the whereabouts of Ethel Tyler.

At the Mahoning Street Opera House, Piquette, Pa., managed by John C. Fish, several of the principal holiday dates are still open.

Bancroft and Knox, supported by Marie Booth Russell and their company of players, in classical dramas, will open their season on Monday, Nov. 9, at Dover, N. J. The repertoire will include Othello, Lady of Lyons, Richard III, The Merchant of Venice, Hamlet, Katherine and Petruchio, and The Belshazzar.

Herbert Cawthorn continues to win much favor by his clever comedy work with A Woman in black company.



## DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

## DRAMATIC COMPANIES.

**A LION'S HEART** (Carl A. Haswin, prop.; W. H. Givart, mgr.; Syracuse, N. Y., Nov. 24, Rochester 27, Toronto, Can., 9-14)  
**A BREEZY TIME** (Hitz and Webster, props.; Edwin C. Hild, mgr.; Welling, W. Va., Nov. 24, Tarentum, Pa., 5, McKeesport 6, Greensburg 7.  
**AGASSY AND CLINTON** (T. C. Howard, mgr.; Waynesboro, Pa., Nov. 27, Cumberland, Md., 9-14.  
**AMERICAN GIRL** (A. Q. Scammon, mgr.; Louisville, Ky., Nov. 27.  
**ALMA SHULTZ** (Placerville, Cal., Nov. 27.  
**AUGUSTIN DAILY STOCK** (Washington, D. C., Nov. 27.

**A BAGGAGE CHECK** (Flaney's, W. S. Butters, mgr.; New York, Nov. 2, Conn., Nov. 2, Vankers, N. Y., Nov. 2, Shenandoah, Pa., 5, Ashland 6, Mahanoy City 7, Paterson, N. J., 9-11, Hoboken 12-14, Philadelphia, Pa., 16-21.

**A BOY WANTED** (Blaney's, Clay T. Vance, mgr.; St. Paul, Minn., Nov. 17, Minneapolis 9-14.  
**ANDERSON, MACK** (D. W. Truss and Co., mgrs.; Erie, Pa., Nov. 2, Newport, R. I., 2, New Bedford, Mass., 4, Taunton 5, Attleboro 6, Woonsocket 8, 1, 7, Brockton, Mass., 9, Lynn 10, Lawrence 11, Haverhill 12, Lowell 13, 14.  
**ALCAZAR STOCK** (Belasco, Doane and Jordan, mgrs.; San Francisco, Cal., indefinite.  
**BALDWIN-MILLER** (Atlanta, Ga., Nov. 27, Charleston, S. C., 9-14.  
**ROBERTY GIRL** (Rosenberg and Williams, mgrs.; Pensacola, Fla., Nov. 3, Montgomery, Ala., 4, Birmingham 5, Atlanta, Ga., 6, 7.  
**BELLS OF SHANDON** (James W. Keegan, mgr.; Clinton, N. J., Nov. 3, Dover 4, Stanhope 5, Belvidere 6, Bethlehem, Pa., 7.  
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799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 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# VAUDEVILLE STAGE

"JANE" IN A NEW FIELD.



JOHNSTONE BENNETT.

If all the legitimate actors who made the jump over the supposed chasm which separates the dramatic from the vaudeville stage were to make as substantial a success as Johnstone Bennett has, they would have no cause to regret the leap.

Miss Bennett's work meets with just as hearty recognition in the vaudevilles as it ever did in the other branch of the profession. In fact, from the pecuniary point of view, the recognition has been more than hearty, since the big vaudeville managers are vying with one another to secure Miss Bennett at figures which would astound some of her confes who affect to turn up their noses at what they call "the variety business."

Miss Bennett is original in everything she does. She does not believe in beaten track methods, and consequently one can always count on seeing an entertaining performance when she appears. It was a foregone conclusion that if she got a proper vehicle for the display of her talents she would make a hit in vaudeville when she made up her mind to go into it.

The sketch in which she appears, although simple in construction, required the services of two able writers before it was in shape to suit Miss Bennett, who knew what she wanted and was bound to have it.

Johnstone Bennett's career has been full of variety, so it is no wonder she has made a hit in the variety branch of the profession. She was born in San Francisco, and left an orphan at an early age. She came to New York when very young. She always had a liking for the stage, and made her first appearance with the Willard-Tremaine Dramatic company, playing everything from Camille to The Prairie Wife in Kit Carson the Scout.

Miss Bennett's first big hit was made as a slowly slaves in Richard Mansfield's play, Monsieur, at the Madison Square Theatre. This bit of character work was widely commented on and highly praised, and Miss Bennett's lucky star immediately began to shine.

She remained with Mr. Mansfield for some time, playing a round of parts with increasing success. Her hit in Jane is a matter of history. She played the part with so much vim that the play was saved from failure and became afterwards one of the biggest successes ever known in this country.

Miss Bennett has made an excellent choice in her partner, S. Miller Kent, who fills his part in the sketch in a thoroughly satisfactory manner. A criticism of the performance has already appeared in THE MIRROR.

## THEATRES AND MUSIC HALLS.

### Keith's Union Square.

Aubrey Boucicault is the star this week, making his debut in New York as a vaudeville performer. He appears in a comedy called Wanted, a Widow, assisted by Helene Lowell and Will Bernard. Lumiere's Cinematographe continues a feature. The local views will probably be put on this week. The other performers are the Pantzer Brothers, who are in their second week; Crimmins and Gore in their funny specialty, Comin' Thro' the Rye; Lucius Henderson, actor pianist; and Gr-tchen Lyons, sou-brette; Harrigan, the tramp juggler; the Six Rinehart Sisters, in The Wolf's Luck; E. J. Holland, trapezist; Huested and Guver, sou-brettes; Walter Ellis, Rice Brothers, Mlle. Chester and her trained dog; H. L. Sebastian Carr and Mc-Lee, and others.

### Proctor's Pleasure Palace.

For election week a splendid bill has been provided, which includes several foreign novelties. The performers are Joseph Phoite's Pantomime company in Mephisto; Count Kaolv, Hungarian equilibrist; Lieutenant Nobel, ventriloquist; Vonave, an equilibrist, who makes her American debut, and Jean Clermont's trained animals. The native contingent is headed by Charlotte Parry, the mimic. The others are Lawrence and Harrington, "the Bowery Spielers"; the Fitzgibbon Trio, singers and comedians; Barney and Russell, character sketch duo; Mlle. Zora, oriental magician; Tyrene and Evaline, novelty dancers; Therese Koska, chanteuse international; Stewart, trick bicyclist; Louise Linden Bent, saxophone soloist; and Harry Thompson and "the Mayor of the Bowery." Edison's Vitascope is in its last week.

### Proctor's.

Johnstone Bennett and S. Miller Kent in A Quiet Evening at Home continue the star features of the bill. The others are Ena Bertoldi, contortionist and hand balancer; Spink and Spink, English comic acrobats; the Metropolitan Trio, eccentric comedians; De Bessell, the comic clay modeler; C. W. Littlefield, mimic; William Mack, comedian; DeWolf and Walters, sketch team; Barnes and Sisson, comedy duo; Johnson and Penson, musical comedians, Lord and Rowe, knockabouts; Clara Simpson, "the Bowery Girl"; Nichols and Martell, songs and dances, and Prof. Burke, harmonica soloist.

### Weber and Fields's Broadway Music Hall.

Weber and Fields and some of the members of their own company make up an excellent bill.

Besides the German Senators, there are Lottie Gilson, in new songs; Bobby Gaylor, Irish comedian; the Three Avolons, xylophonists; Caron and Herbert, acrobatic pantomimists; and Forest and King, acrobatic comedy sketch artists.

The Geizer, with several new features and an all star cast, continues its mirthful and melodious career.

### Hammerstein's Olympia.

"Gay Paris in Greater New York" is the way Mr. Hammerstein describes the entertainment on the roof which he inaugurates this week. The plan is to have a vaudeville entertainment from 8 to 11 o'clock. After the last turn the floor is cleared and dancing may be indulged in by anybody who desires to go upon the floor. To encourage the backward public, professional dancers have been secured, who will set the ball rolling. These include the De Forrests, whirlwind dancers; the Reno troupe of eccentric dancers; Miles, Bessignani and Travalcotti, premieres, and a company of sixteen Parisian quadrille dancers. The women include Fanchon De Recluse, Baranco La Chonberski, Irene De Besoncon, Elise Sartoni, Juliette Franchetti, Mlle. Clarisse, and Clotilde Roselle. There is a bicycle quadrille, a poster quadrille, and a lot of dancers in fancy costumes.

The vaudeville bill includes the Hanlons, serial gymnasts; beautiful Alexandra Martens, the sharpshooter; Papinta, the myriad dancer; May Howard, descriptive vocalist; the Poluski Brothers, English comedians; Amann, impersonator; Bessie Gilbert, cornetist; the Valdares, bicycle experts, and the De Forrests, whirlwind dancers.

### Tony Pastor's.

Another fine bill is on this week. It includes Lew Dockstader, comedian; Smith and Campbell, quick talkers; Katie Rooney, songs and dances; Marshall Comedy Three, folk and music; George H. Fielding, comic juggler; John and Bertha Gleeson, singers and dancers; the McAvoy, comedy sketch duo; Billy Payne, musical comedian; Frey and Fields in "A Tramp's Reception"; Charles and Mac Stanley, sketch team; Thomas and Quinn, talking comedians; Lewis and Elliott, comedy duo; Melrose and Elmer, "The Innocent Kids," and Tony Pastor, in his latest songs.

### Koster and Bial's.

Werner and Rieder, two refined vocalists, are the principal newcomers. The rest of the bill includes the Sisters Barrison and Lona Barrison, Cissy Fitzgerald, dancer; Williams and Walker, "two real coons"; the Flying Jordans, who are in their last week; and O'Brien and Havel, in a new act. The American Biograph, which was an immense hit last week, is retained. The Empire State Express will be shown in colors for the first time.

### LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—An excellent bill, with an unusually large number of headliners, was provided. Wood and Sheppard were warmly applauded for their clever musical specialties and the comedy business introduced. The Pantzer Brothers made their first appearance here, and, although they ought to be pretty familiar to New Yorkers from their long stay at Proctor's, still their act met with great favor. The Acme Four repeated their well known sketch, Tubbs's Visit, with its funny bad boy incidents. John J. Burke and Grace Forrest did their whimsical sketch, with its base drum and bell accompaniment.

Raymond Moore sang some of "Sweet Marie," and "How I Envy Jim," a serio-comic song which brought a laugh. He also sang some ballads of the touching order. The Nichols Sisters did their black girl specialty, and made a pronounced hit. They have a good command of the coffee-colored dialect, and they sing very sweetly. They received several recalls after their cake-walk song. Master Eugene Geary appeared as a choir boy in a cathedral scene, with a calcium thrown on him, and sang a hymn to the air of the Intermezzo from Cavalleria Rusticana. He afterwards discarded the choir boy's surplice and gown and sang "Isabelle" and "Jus Que La" with sundry moves and shrugs. His voice is a soprano, not very strong but rather sweet.

Little Louise Truax made her debut here. She is a wonder in her way and can whistle as correctly and sweetly as any adult whistling star ever seen here. Her double notes and trills are executed with remarkable skill. Her "cute" appearance, too, captivated the audience, and she was compelled to respond to encores which were spontaneous and hearty.

Arnim and Wagner did their burlesque opera, in which they do some very good singing. Mlle. Amy and Harry La Van did some difficult acrobatic work on the suspended bars. The three La Martines proved themselves agile acrobats. Gertrude Haynes, a musical prodigy, performed on an instrument which gave imitations of a drum, cornet, flute and other things. She also played a tune with her back to the instrument, and picked out an air with her nose. She played on a piano too, and did Will H. Fox's monologue. Douglas and Ford were amusing in a comedy sketch, and Brown and Watson did some trick jumping which was pleasing on account of its novelty.

Dan J. Fingleton, who was "H" Fingleton a few weeks ago, delivered a monologue after the style of those which made J. W. Kelly famous. Mr. Fingleton is an intelligent man, and he has some good material in his repertoire, but there is something lacking. He is too deliberate, and was for applause which sometimes does not come. An audience cannot be forced to applaud, and if a performer does not get the approval when he expects it, the sooner he skips to the next joke the better. When Mr. Fingleton puts more business and snap into his work he will undoubtedly make a success.

Some new views were shown on the Cinematographe, which are good. The new American views will be shown in a few days.

TONY PASTOR'S.—Tony Pastor, as youthful and buoyant as ever, brought his company home last week, and as a result the cosy little theatre was entirely too small to accommodate all who wished to gain admittance to see the splendid bill provided. Tony himself sang several new songs, including a parody on "My Gal's a High Born Lady," and a ditty defending those who tell lies that good may come from them. Of course he had parodies on the money question, and had lines and verses to please both parties.

Lew Dockstader was in fine trim and kept his auditors laughing for half an hour at his witticisms. He wore a coat with sixteen silver buttons on one side and one gold one on the other. He cracked some new jokes on the political question which were met with howls of approval. To please the ladies he also spoke on his favorite topic, love, with gratifying results in the way of laughter and applause.

Billy S. Clifford and Maud Huth were extremely successful in The Chapple's Call. Their cake-walk finish is the only one of its kind

on the stage, and it is something to be remembered. Miss Huth threw lots of Georgia unctious into her voice as she sang her coon songs. The Rogers Brothers sang about "The Schmeltzer Boys," and indulged in their usual game of repartee, which is funnier than ever. Their political joke about the flags on Broadway telling which way the wind blows was well appreciated.

The Donovans told their dog story and several others with pleasing results. Maud Raymond went through her repertoire of new songs and received several encores. George E. Austin, assisted by a very clever "sape," won numerous laughs with his work on the slack wire. Lawrence and Harrington danced to the music of "The Bowery" and looked appropriately tough. Lizzie Ramsden was warmly welcomed, and her transformation dances were repeatedly encores.

Oddetta did some very clever dancing of every description. She had the assistance of several little black boys, who worked things up enthusiastically. McCloud and Melville introduced a novel specialty, playing upon peculiar looking harps. Lord and Rowe, burlesquers, the Three Renos, grotesques; the Weston Sisters and Dave Whitely, Dutch comedian, all did their share toward making the large audiences happy.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Lottie Gilson introduced a new march song called "I Guess It's Love," which will undoubtedly become very popular. It is by Safford Waters, who wrote "The Summer Man," "Marguerite," and other hits. Her other songs went as well as ever. She also read a new recitation especially written for her by Ford and Bratton. It has musical interruptions every few moments, like the monologue Will H. Fox does. The thing is cleverly put together, and makes a pleasing little interlude between Miss Gilson's songs. Weber and Fields were very amusing as the rival baseball players, and introduced a lot of new gags, which caught on.

Caron and Herbert made their usual big laughing hit with their comic acrobatic act, which is by far the best of its kind now before the public. Thomas J. Ryan danced and sang with great vim in his Irish specialty. Forrest and King did their very clever acrobatic comedy act.

The Geizer ran along merrily. Charles J. Ross, Mabel Fenton, John T. Kelly, Sam Bernard, Volande Wallace and Lillian Swain continued to please with their impersonations of the leading characters. "The Ballet-Girl and the Yellow Kid," a new feature modeled after the Journal's poster, were introduced, and did a dance which made an immediate hit. "The Five Embarrassing Sisters," who did a song and dance in imitation of the Barrisons, were introduced on Thursday night and met the warmest kind of approval. Business in spite of the political agitation was tip-top throughout the week.

KOSTER AND BIAL'S.—George Thatcher and Ed Marble made their first appearance in New York as a team, and scored a success. Their dialogue, which was written by Mr. Marble, is full of up-to-date gags. Thatcher appeared first and told his oldest parrot story, which moved one of the spectators to great demonstrations of approval. The laughing auditor turned out to be Marble, who stepped on the stage and continued the act with Thatcher. Williams and Walker, "two real coons," who appeared in the ill-fated Gold Bug, and also in Peter Dailey's company, made their first Eastern appearance in vaudeville here, and scored an immediate success. The dude member of the team does various funny walks, and the common every-day nigger has only to open his mouth to bring laughs. He has a deep voice, and sings a song called, "Oh, I Don't Know; You Ain't So Warm" with the greatest possible unctious. The song would not be much use to anyone but him, and he makes the most of it. Their act is rather crude, and if it were properly fixed over by an expert farce writer it would be an immense hit.

The Flying Jordans continued their great success and won well-merited applause for their very clever mid-air work. Sparrow, a juggler, who dances while he is at work, did some good tricks. The Three Macarte Sisters were as daring and graceful as ever on the wire. Griffin and Du Bois continued their hit in their eccentric acrobatic sketch.

The American Biograph, which was seen a few weeks ago at Olympia, was shown with great success. The same views were used, including the Empire State Express and Major McKinley at Home; both pictures were loudly cheered and had to be repeated. Joseph Phoite's Pantomime company finished their long and successful engagement.

Lona Barrison rode her pretty horse and the five little Barrisons sang "Who Winked at Mr. Brown" and other songs, introducing one or two new movements in their lingerie displaying specialty which were more French than anything they did during the first two weeks.

PROCTOR'S.—Johnstone Bennett and S. Miller Kent moved down town from the Pleasure Palace last week, and drew large and fashionable audiences to this popular house. A Quiet Evening at Home, in which Miss Bennett shows her versatility, was presented in the same careful manner as at the up-town house, and met with enthusiastic approval.

Emily Edwards sang some stirring songs, and made a distinct hit, receiving several real encores. The Excelsior Four—Joseph F. Healey, Willis Baker, Olga Regina, and Anna Clifford—appeared in A Bachelor's Troubles, which is a very amusing little comedy, full of funny situations and dialogue. Miss Clifford's impersonation of an old maid was a good piece of character work. Dilks and Wade, the musical comedians, were as funny as usual in their You Don't Say So! sketch. Cal Stewart and Jennie Morton appeared in a sketch dealing with the visit of a simple Yankee to the metropolis. Mr. Stewart's impersonation of a servant to take rank with the best in this line. He delivered his lines with great unctious, and introduced some up-to-date witticisms. Joe Kelly and Alice St. Clair made a hit in a black face sketch, which was very amusing and contained none of the tiresome stuff which makes acts of this kind so wearisome. Miss St. Clair has a splendid idea of how the black "mammy" should be played, and she won very hearty applause for her clever work.

Jones and Robinson repeated their hit in their parallel bar act, which is extremely funny and novel. Mlle. Ina changed her costumes and her dances with great rapidity. Monologue turns were done by Billy Raymore and Bobby Bryant. Most of their jokes were funny. Edward Begley and John Marr sang parodies and indulged in repartee in the Irish dialect. Cole and Curtis are two dainty little sou-brettes, who sang and danced cleverly. Mlle. Nora swung on the slack wire and did some eccentric comedy work which was amusing. Alice Wrenn sang some character songs well, and Sheridan and Forrest appeared in a comedy sketch in which some new material was used.

Edison's Vitascope continued to throw moving pictures on a screen. Several new subjects were shown.

HAMMERSTEIN'S OLYMPIA.—A splendid bill

signaled the last week of this magnificent theatre as a vaudeville establishment. The principal item was the appearance of the Hanlons, Bob, Adolph and Charles. They are without doubt among the leaders in their line. Their act consists in going to and from perches six or two feet apart on flying trapezes. Their performance differs from others in the fact that they do not depend upon hand catches in their flights. They leave one trapeze and catch the other, unaided, and simply by the force of their grips and quickness of their eyes. They even accomplished their task blindfolded and with bags over their heads. Their double work, where they exchange trapezes, is very thrilling, and worked the spectators up to the point where nothing but the most vociferous applause could relieve their feelings. The third man did some very difficult feats on a small trapeze near the roof, for which he was warmly applauded. At the conclusion of the act, he climbed up and placed his feet on a bar fastened within a few inches of the ceiling, and dropped head foremost to the net. These men sustained the reputation of the Hanlon family for daring work, and they deserve the great success they made with Mr. Hammerstein's patrons.

The Poluski Brothers appeared in a new act, which had a good deal more talk than humor in it. The gags introduced are interesting only as specimens of the kind of wit which is considered amusing in England. Their mock duel was very funny, but, on the whole, the act does not compare with the one in which they were seen during their first weeks here. Papinta continued her hit with her marvelous myriad dances, in which the light effects are surpassingly beautiful.

Alexandra Martens, a statuesque beauty, who makes a specialty of rifle-shooting, was seen for the first time in America. She stood on a platform over the place where the first violinist usually sits, and shot at glass balls and other objects. One of her best tricks was the smothering out of seven lighted candles, one after the other. On Monday evening she failed to hit the last one, and had to get a freshly loaded gun to complete the task. The last item was the breaking of eighteen glass balls which were fastened to a frame shaped like a horseshoe, in the centre of which a servant stood. The balls were broken in quick succession, and the servant came off unharmed. None of the balls were more than a foot from his body. The fair shooter received two magnificent floral pieces.

The beautiful clear soprano voice of Rachel Walker, "the Creole Nightingale," was heard for the first time since the roof season closed. She sang a grand opera aria and some simple ballads with equal ease, and was encores repeatedly. Leola Mitchell was suffering from a cold during the early part of the week, and could not do herself justice. She introduced a new "kid" song called "I'm Ashamed to Look My Dolly in the Eye," which will probably become popular on account of her clever rendition of it.

The Valdares did seemingly impossible feats on safety and ordinary bicycles, and Mr. Valdere rode a buggy wheel down a flight of stairs. The Aerial Ballet, Dutch Dair, and Amann, the impersonator, continued on the even tenor of their way.

PROCTOR'S PLEASURE PALACE.—Charles Dickson and Lillian Burkhardt, assisted by Earl Browne, presented the dainty comedietta, Two Can Play at That Game, with great success. The many complications in which the wife and husband and the husband's friend are entangled caused large audiences to laugh very heartily.

Jean Clermont and his troupe of trained pets made their debut here, making, of course, an instantaneous hit. The wonderful poodle, which plays "The Last Rose of Summer" on his little piano, aroused the greatest enthusiasm. The trained roosters, which crow at the word of command, also came in for their share of applause, as did the bear and donkey and the attacking pig. Mackie and Walker appeared in the make-ups of McKinley and Bryan, and cracked political jokes at each other, which aroused the feelings of the audience considerably. The two Bostons and their performing and acting dogs made a hit, in spite of the English humor which weighs down their act. They are a lively pair, and the thin one knows how to dance with both feet.

The Four Follettes appeared as poster girls on billboards, and climbing down from their perches executed a dance which was very clever. It is a good deal like the poster ballet in Hammerstein's Marguerite. McCale and Daniels knocked each other about with an utter disregard for possible bruises and pains. The laughs were frequent and hearty during the act, which is extremely funny. Delphino, the musical clown, extracted melody from a number of queer instruments. Barnes and Sisson were entertaining in a comedy sketch, which contained some good lines. Rose Winchester sang popular songs, and Estelle Winston scored a hit with some high-class selections, including one from Cavalleria Rusticana. Crows and Holden appeared as the Naval School Cadets. Ella Morris showed her talents as a lady ventriloquist, and Hurd, the magician, made things disappear and reappear in the most approved style. Edison's Vitascope continued to afford amusement and instruction.

The Vienna Ladies' Orchestra, under the direction of Elsa Radler, has become quite popular with the frequenters of the Garden of Palms and the German Cafe.

### RAYMOND SHAW SHOT.

Raymond Shaw, the tenor, who keeps a saloon at 85 Broad Street, Newark, N. J., was accidentally shot on the evening of Oct. 25 by his sister-in-law, Rilla Birdsall. He was visiting at the Birdsall home in Bloomfield, N. J., with his wife.

Miss Birdsall was showing Mr. Shaw a rusty old revolver. He pushed all the cartridges out, as he thought, with a pencil, and in a playful way asked Miss Birdsall to pull the trigger. She could not snap it, so he helped her. A cartridge, which he had overlooked, exploded, and entered his body, inflicting a very serious wound.

Mr. Shaw has sung with Cleveland's, Thatcher, Primrose and West's, and Kelly and Leon's Minstrels, and also in William Barry's company. His rendition of "Say Au Revoir, But Not Good-Bye," invariably aroused great enthusiasm, and with many other songs he was very successful.

### PLEASURE PALACE BOOKINGS.

A new system will shortly be adopted at Proctor's Pleasure Palace in regard to the booking of performers. The engagements will be made by E. D. Price, the business manager, who has been making a careful study of the tastes of the patrons of the Palace, and has formed a plan which will undoubtedly result in more satisfactory performances, and consequently better pleased audiences. Mr. Price's long experience as an amusement caterer will enable him to make selections which will cause the pretty playhouse to be filled day and night with enthusiastic throngs of pleasure seekers.







one of the many pleasing features. Irwin Brothers 27; Robin's Bohemian Barbers 9-14.

**SPRINGFIELD, MASS.**—Parlor Theatre (H. R. Tucher, manager): Week 26: Dick Leggett, the Ritchies, Stewart and Gillen, the Atlases, Parkinson and Rath, and Jo a Vester.

**NEW HAVEN, CONN.**—Wonderland Theatre (S. Z. Poli, manager): In addition to the cinematographs the people on the hill week Oct. 26-31 are O'Brien and Bessie, Lizzie B. Raymo, d. Hurley and Marba, Harrison, Bertha and Johnny Gleason, Tony Ryan, and Mitchell and Love. Business is still all that the house will hold.

**NORTH ADAIR, MASS.**—The Bijou Theatre had a good bill 26-31, with Rice Brothers' Trip to the Circus as the star feature.

# VAUDEVILLE PERFORMERS' DATES.

Under this heading THE MIRROR will publish the routes of vaudeville performers who are not attached to combinations. Artists are requested to co-operate in making the list complete and reliable by sending in their routes as far in advance as possible. In this way the column can be made useful both to managers and performers.

Amann—Olympia, N. Y., indef.  
Aragon—Virginia—Parlor Match co., indef.  
Allen and O'Brien—Trocadero, Phila., 27.  
Burke and Forrest—Bijou, Philadelphia, 27.  
Bent, Louise Linden—Palace, N. Y., 27.  
Bennett and Kent—Proctor's, N. Y., 27.  
Barrington Sisters—K. and B's, N. Y., till Dec. 12.  
Burke, Prof.—Proctor's, N. Y., 27.  
Benson, Miles and Lulu—Bijou, Philadelphia, 27.  
Barney and Russell—Palace, N. Y., 27.  
Bertoldi, Edna—Proctor's, N. Y., 27.  
Barnes and Saxon—Proctor's, N. Y., 27.  
Colby and Way—Orpheum circuit, indef.  
Clyton and Jenkins—Orpheum circuit, indef.  
Clermont, Jean—Palace, N. Y., 27.  
Castellat and Hall—Hopkins's, St. Louis, 27.  
Crimmins and Gore—Keith's, N. Y., 27.  
Chester, Mlle.—Keith's, N. Y., 27.  
Carr and M. Lee—Keith's, N. Y., 27.  
Dockstader, Lew—Proctor's, N. Y., indef.  
Dixon, B. W. and Dixon—Bijou, Philadelphia, 27.  
De Russell—Proctor's, N. Y., 27.  
De Wolf and Walters—Proctor's, N. Y., 27.  
De Forests—The Olympia, N. Y., 27.  
Ellis, Madge—London, indef.  
Elders and Norme—Orpheum circuit, indef.  
Fitzgerald, Clay—K. and B's, N. Y., indef.  
Frey and Fiedler—Proctor's, N. Y., 27.  
Fox, Will H.—Palace, London, indef.  
Fittibon Trio—Palace, N. Y., indef.  
Guyette and Neville—Hopkins's, St. Louis, 27.  
Grais, Herr—Orpheum circuit, indef.  
Gilbert, Bessie—Olympia, N. Y., 27.  
Huested and Gower—Keith's, N. Y., 27.  
Holland, E. J.—Keith's, N. Y., 27.  
Howard, May—Olympia, N. Y., indef.  
Held, Anna—Parlor Match co., indef.  
Harvey, Maude—Trocadero, Philadelphia, 27.  
Hughes and Fuller—Bijou, Philadelphia, 27.  
Hallen and Fuller—Auditorium, Philadelphia, 27.  
Horn Brothers—Orpheum circuit, indef.  
Hensler Sisters—Orpheum circuit, indef.  
Hansons, The—Olympia, N. Y., indef.  
Henderson and Lyons—Keith's, N. Y., 27.  
Harrigan—Keith's, N. Y., 27.  
Johnson and Penner—Proctor's, N. Y., 27.  
Jarbeau—Hopkins's, St. Louis, 27.  
Jordan Paving, Koster and Bial's, N. Y., 27.  
Kendall, Ezra—Bijou, Philadelphia, 27.  
Kosky—Palace, N. Y., 27.  
Koska, Theresa—Palace, N. Y., 27.  
Kingsley, Edith—Hopkins's, St. Louis, 27.  
Lockhart's Elephants (George)—Keith's, Boston, 27.  
Lavers's, The—Bijou, Philadelphia, 27.  
Laciers, The—Orpheum circuit, indef.  
Leigh Sisters—Bijou, Philadelphia, 27.  
Lawrence and Harrington—Palace, N. Y., 27.  
Littlefield, C. W.—Proctor's, N. Y., 27.  
Lord and Rowe—Proctor's, N. Y., 27.  
Long, Ed B.—Hopkins's, St. Louis, 27.  
Mack, Wilbur—Proctor's, N. Y., 27.  
Moore, Raymond—Bijou, Philadelphia, 27.  
Martens, Alexandra—Olympia, N. Y., indef.  
Marians, The—Bijou, Philadelphia, 27.  
Metropolitan Three—Proctor's, N. Y., 27.  
McAvoy, The—Proctor's, N. Y., 27.  
Noble—Lieu Palace, N. Y., 27.  
Nichols and Mantel—Proctor's, N. Y., 27.  
Perry, Charlotte—Palace, N. Y., 27.  
Phoite, Joseph—Palace, N. Y., 27.  
Papinta—Olympia, N. Y., indef.  
Pantzer Bros.—Keith's, N. Y., 27.  
Polanski Bros.—Olympia, N. Y., indef.  
Riley and Hughes—Orpheum circuit, indef.  
Routt, Cora—Auditorium, Philadelphia, 27.  
Royce, Ray L.—Hopkins's, St. Louis, 27.  
Rinehart Sisters—Keith's, N. Y., 27.  
Sidmans, The—Academy, Milwaukee, 17.  
Spink and Spink—Proctor's, N. Y., 27.  
Sheehon and Lacy—Bijou, Philadelphia, 27.  
Stewart—Palace, N. Y., 27.  
Simpson, Clara—Proctor's, N. Y., 27.  
Sebas ion, H. L.—Keith's, N. Y., 27.  
Terry and Elmer—Hopkins's, St. Louis, 27.  
Thompson, Harry—Palace, N. Y., 27.  
Tyne and Evans—Palace, N. Y., 27.  
Tuchon's Cats—Bijou, Philadelphia, 27.  
Valdres—Olympia, N. Y., 27.  
Vonnar—Palace, N. Y., 27.  
Williams and Walker—K. and B's, N. Y., 27.  
Zora, Mlle.—Palace, N. Y., 27.

# DATES AHEAD.

(CONTINUED FROM PAGE 16)

ROSE HILL: Providence, R. I., Nov. 27.  
SAM DAVEN: Cincinnati, O., Nov. 27.  
SAM T. JACK'S CIRCLES: Albany, N. Y., Nov. 27.  
Troy 9-14.  
SOUTH BEFORE THE WAR: Gallipolis, O., Nov. 3.  
Huntington, W. Va., 4, Ashland, Ky., 5, Ironton, O., 6, Portsmouth 7, Jackson 9.  
SAM T. JACK'S BULLFIGHTER: Philadelphia, Pa., Nov. 27.  
VANITY FAIR (Fred. J. Huber, mgr.): Detroit, Mich., Nov. 27, Buffalo, N. Y., 9-14.  
VAUDEVILLE CLUB (Weber and Fields, mgrs.): Philadelphia, Pa., Nov. 27.  
VAUDEVILLE PLAYERS: Essex, Conn., Nov. 3, Deep River 4, Chester 5, Middletown 6, Unionville 7.  
WILLIAMS'S OWNS: Baltimore, Md., Nov. 27.  
WOOD SISTERS: Fall River, Mass., Nov. 3, 4, Lynn 5.  
WHERE OLYMPIA: New York city, Nov. 27.  
WATSON SISTERS: Philadelphia, Pa., Nov. 27.

# MINSTRELS.

AL G. FIELD (John W. Vogel, mgr.): Hot Springs, Ark., Nov. 1, 2, Little Rock 3, Pine Bluff 4, Cairo, Ill., 6, Belleville 7.  
PILLY VAM: Mansfield, O., Nov. 6, 7.  
CLEVELAND AND HAVENLY: Baltimore, Md., Nov. 27.  
DUMONT'S Philadelphia, Pa., Oct. 19—indefinite.  
GEORGIA UNIVERSITY GRADUATES (John E. George, mgr.): Brainerd, Minn., Nov. 5, Little Falls 6, Ferguson Falls 9.  
GORTON'S (C. H. Larkin, mgr.): Randolph, Vt., Nov. 3, Woodstock 4, Bellows Falls 7, Brattleboro 9.  
MI HENRY: Hartford, Conn., Nov. 3.  
PHEASONS AND WEST (J. H. Decker, mgr.): New York city, Nov. 29.

# CIRCUSES.

BENTLEY: New York city—indefinite.  
BENTLEY BROTHERS: Macon, Ga., Nov. 3, Albany 4, Valdosta 5, Savannah 6, Charleston, S. C., 7, Augusta, Ga., 9, Orangeburg, S. C., 9, Columbia 11, Newberry 12, Laurens 13, Chester 14, Charlotte, N. C., 16, Statesville 17.

# MISCELLANEOUS.

CEVORNE (H. C. Danforth, mgr.): Tarrytown, N. Y., Nov. 27, Trenton, N. J., 9-15.  
COWEN MUSIC: Dallas, Tex., Oct. 26—indefinite.  
D. M. BARTON'S EQUINES (John C. Patrick, mgr.): Mercer, Utah, Nov. 2, 3, Park City 4, 5, Coalville 6, 7, Day (Hypnotist: Fred A. J. Dunwick, mgr.): Bellefonte, Pa., Nov. 27, Danville 9-14.  
EDISON VITASCOPES (J. S. McConnell, mgr.): New Britain, Conn., Nov. 3, 4, Stamford 5, 7.  
EDISON VITASCOPES: Springfield, O., Nov. 3.  
GUNNING (Hypnotist: Maben and McNamara, mgrs.): Philadelphia, Mont., Nov. 2, 4 Hamilton 5, Missoula 9-14, Wallace, Idaho, 16-19, Vardner 20, 21.

HAUNTER (Hypnotist): Geneva, N. Y., Nov. 5-7.  
LEWIS (Hypnotist): J. C. Davis, mgr.: Postville, Mich., Nov. 9-15.  
NORRIS WOODBRAND: Albany, Ga., Oct. 26-Nov. 7.  
RAYMOND (Hypnotist): Robert L. Powell, mgr.: Lorain, O., Nov. 24.  
THE FALDINGS: Cincinnati, O., Oct. 26-Nov. 7.  
THE LARKS (Hypnotists): Thos. F. Adkin, mgr.: Evansville, Ind., Nov. 9-14, Chattanooga, Tenn., 16-21.  
THE SAGES (A. E. McDoyle, mgr.): West Chester, Pa., Nov. 27, Pittston 9-14, Mahanoy 16-21.

# THE ELKS.

Columbus, O., Lodge 37 dedicated with a social session and banquet their elegant new quarters on Oct. 27. Ex-Mayor George J. Keph presented as chairman of the evening. Seated with him were Col. S. M. Cook, J. V. Bassall, Tod B. Galloway, Hon. D. L. Sleeper, Hon. Gilbert H. Barger, Samuel Black, J. Nick Ackerman and many prominent citizens and visitors from abroad.  
Fairmont, W. Va., Lodge 266 gave a grand banquet to visitors and to newly initiated brothers on Oct. 26.  
Walter Ford of Hopkins's Trans-Oceanics has placed his application with Newark Lodge 21.

# BORN.

SLAVIN—A son to Mr. and Mrs. John S. Slavin, at New York city, on Oct. 27.

# MARRIED.

DE RESZKE—MAILLY-NESLE—Jean De Reszke and the Countess de Mailly-Nesle, at Paris, on Oct. 30.  
INGLIS—HAMILTON—Scot Inglis and Ida Hamilton, at Sydney, N. S. W., on Sept. 16.

# DIED.

BUNCE—Frank Daniel Bunce, at New York city, on Oct. 29, aged 63 years.  
RAYMOND—Flit Raymond, at Brooklyn, N. Y., on Oct. 29, of pneumonia.

# LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

# WOMEN.

Altman, Ella  
Arnold, Virgie  
Atherton, Nellie  
Armstrong, Miss  
Sydney  
Allen, Adelaide  
Auchman, Mrs. A. B.  
Abbott, Marion  
Atkinson, Gladys  
Allen, Marie L.  
Bergere, Valerie  
(res.)  
Cetram, Helen  
Barrymore, Ethel  
Boucault, M. S.  
Dion  
Braham, Rose  
Bertrant, Miss  
Buchanan, Marie  
Bader and Hei-  
lands (Misses)  
Burt, Miss L.  
Bowen, Mae  
Belford, Pearl  
Berry, Eleanor  
Bell, Elise  
Burke, Lillian S.  
Blanchett, Louise  
Bigelow, Mrs. C. H.  
Bancroft, Viola  
Barlow, Mrs.  
Berwick, Nellie  
Baldwin, Kitty  
Burroughs, Marie  
Burrows, Agnes  
Curtis, Mrs. M. B.  
Collins, Lottie  
Cavendish, M.  
Cupland, Clytie  
Clark, Florence  
Cithon, Marion P.  
Cameron, Adelaide  
Cushman, Mrs. J. P.  
Cuba, Henrietta  
Carpenter, Mrs. V.  
Clayton, Kate  
Coghlan, Rose  
Clinton, Nellie  
Clarke, Adelaide P.  
Crossman, Henrietta  
Church, Minie  
Clark, Katie  
Clark, Annie  
Coulis, Miss E. M.  
Carey, Eleanor  
Crane, Edith  
Cushman, Miss A.  
Curtis, Marie  
Carter, Helen L.  
Crabree, Lotta  
Carson, Mrs. M.  
Casters, Lizzie B.  
Denning, Dorothy  
Daniels, Maude  
Jolano, Miss V.  
Davidson, Pauline  
Douglas, Ethel  
Davenport, Eva  
Dane, Lillian  
Dolac, Madame  
Dyer, Berrie  
Dressler, Marie  
De Grey Sisters  
Edwards, Emma  
Emmett, Mrs. Kate  
Evans, Kate  
Evans, Miss A.  
Edwards, Paula  
Everett, Emilie  
Fleming, Mamie  
Fairburn, Nana  
Fannett, Marian  
Gerrish, Sylvia  
Germaine, Katherine  
Gallagher, Miss  
Gleason, Nina C.  
Grant, Alice  
Green, Mollie  
Grey, Ada  
Gardner, Emma  
Higgins, Mamie  
Holly, Jane  
Harrison, Eva  
Hart, Ruby  
Heath, Kathrine  
Henderson, Lottie  
Hathaway, Helen  
Howe, Mabelle W.  
Hanson, Tomie  
Hoford, Maud  
Haden, Gladty  
Jennings, Laura  
Jarbeau, Verena  
Knowles, Mabel  
Knott, Lillian  
Kennedy, Lillian  
King, Mrs.  
Kington, Mar-  
guerite  
Kelley, Mrs. J. F.  
Lennon, Mrs. Fred  
Lanham, Joseph  
Lanswell, Jose-  
phine  
Leigh Sisters  
Lawrence, Mrs.  
Edmund  
Laurel, Lillie  
Lane, Agnes  
Laughlin, Anna  
Le Pog Sisters  
Lack, Madeleine  
Leslie, Marie  
Lyndon, Lilla  
Lynch, Marie  
Lake, Julie  
Maybrow, Mabel  
Moore, Clara R.  
Muller, Lou  
Mantel, Miriam  
"Mora"  
Mora, Mona  
Mach, Mrs. Lillian  
Marriot, Sadie  
Mackie, Mrs.  
Moulton, Blanche  
Mortimer, Estelle  
Maiten, Marie  
Morris, Marjorie  
Over, Richard A.  
O'Connor, Frank  
O'Connor, E. H.  
Phillips, Wm. F.  
Pollock, Frank V.  
Payne, Chas. T.  
Palmer and Davis  
Pruette, Wm.  
Price, Mark  
Phillips, Harry  
Pratt, Chas.  
Powers, Howard  
Four, Fleming  
Farker, Hal E.  
Powell, Leland T.  
Quincy, Jessus  
Kos, Rud  
Rankin, McKee  
Raymond, Dean  
Roberts, Fred  
Searcy, Will S.  
Russell, Eugene R.  
Ransom, Robert  
Rangleys, O. E.  
Reynard,  
Ridgley, Richard  
Rochester, Wm. F.  
Roser, Ralph  
Rosa, Chas.  
Richard, Richard  
Reynolds, Wm. H.  
Stanton, James  
Robeling, Billy  
Richards, Nicholas  
Nareside, G. H.  
Robbins, Fred  
Roberts, Billy  
Stevens, Ed  
Stewart, Chas.  
Simonds, Teddy  
Swan, Mark E.  
Stine, Chas. J.  
Sweetnam, Willis P.  
Spangler, E. Grey  
Staughton & Biers  
Stewart, Butler C.  
Struck, R. J.  
Sullivan, John T.  
Stanley, Wm.  
Fulton Bros.  
Findlay, John  
Fawcett, Owen  
Flaherty, John  
Fleming, Wm. H.  
Ford, George  
Frankel, J. W.  
French, P. B.  
Fulton Bros.  
Mortimer, Harry S.  
Mager, H. C.  
Morris, J. W.  
Morgan, E. J.  
Norton, Fleming  
Neville, Geo. W.  
Naylor, Frank  
Nares, Phil W.  
Naylor, Richard  
Gothold, Julia  
Sheridan, Robt.

# MEN.

Appleton, George  
Achille, Thomas  
Arden, Tom  
Mrs. E. R.  
Allen, L. B.  
Adams, Geo. F.  
Adams, G. H.  
Avery, Chas.  
Armstrong, A. C.  
Atkinson, Will and  
Jessie  
Rutnam, Elmer  
Braham, Harry  
Ragge, Henry  
Burton, H. E.  
Barrows, Jas. O.  
Bading, Adie A.  
Bainbridge, Clem-  
ent  
Bancroft, Frederick  
Baldwin, Prof.  
Barnes, Sam S.  
Butler & Kennedy  
Blackwell, Els-  
worth  
Braham, Harry  
Burton, Carl S.  
Blind, Wm.  
Blackaller, Arthur  
M.  
Baker, Edwin E.  
Berholt, J. R.  
Balabregan, J.  
Brown, Edwin  
Brennan, Matthew  
Barton, Chas.  
Brice, Elston  
Buckley, Harry  
Bacon, Charles R.  
Burgess, Neil  
Bloodgood, Brad-  
ley J.  
Bowers, Fred V.  
Beers, Newton  
Caverly, Frank  
Curtis, M. B.  
Curtis, W. R.  
Collier, Mr.  
Cowles & Rosen-  
bach  
Carleton, W. T.  
Cummings, R. E.  
Curry, J. F.  
Collins, J. A.  
Cowper, Archie  
Collier, Edmund  
Canfield, W. F.  
Carson, J. R.  
Lent, J. B.  
Gilmaine, C. Garvin  
Grace, Edward  
Cadden, George  
Gill, John  
Gray, John T.  
Hayden, Martin  
Holt, Edwin  
Hopper, Frank  
Howard, Benjamin  
Harrigan, Edward  
Hilliard, Lawrence  
Hitchcock, Rap-  
mond  
Hernandez, Geo.  
Henderson, Graham  
Henderson, Wm.  
Hart, Billy  
Hillard, R. M.  
Hays, Geo. M.  
Hayes, W. H.  
Hickey, John C.  
Hockey, Frank  
Irisson, Frank O.  
Jerome, Fred  
Julius, Albert  
Jordan, Harry  
Jackson, Adolph  
Kennedy, W. T.  
Kelly, Frank M.  
Kerr, Geo.  
Kennington, Geo. A.  
Kilduff, Joseph  
Karl and La Dell  
Kolker, J. Henry  
King, Frank A.  
Kelly, D.  
Loper, C. A.  
Le Roy, Louis  
Lander, Frank  
Lake, Theo.  
Loudoun, W. D.  
Lloyd, Edwin F.  
Lemack, Tom  
Lawlor, Frank  
Lerny, Emil  
Le Roy, Louis  
Lewis, E. G.  
Lacy, Harry  
Lubin, A.  
Lent, J. B.



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Dawley, Seardi  
Dixon, Edson  
Durham, Sydney  
Dylen, M. B.  
Dolson, Al  
De Lussan, Henri  
Danby, Charles  
Donnelly, Geo.  
Dixon, Henry E.  
Dewy, J.  
Drew, Sidney  
Engelhardt, F. J.  
Eldred, Gordon  
Edwards, Tommy  
Earle, Henry  
Freeman, Maurice  
Fitzpatrick, John  
Faherty, John S.  
Fennessy, Wm.  
Fleishman, C.  
Fais, Mr. C.  
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Findlay, John  
Fawcett, Owen  
Flaherty, John  
Fleming, Wm. H.  
Ford, George  
Frankel, J. W.  
French, P. B.  
Fulton Bros.  
Mortimer, Harry S.  
Mager, H. C.  
Morris, J. W.  
Morgan, E. J.  
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People went to the theatre last night expecting something new and unique in the line of magic from Bancroft, the magician, whom they had heard a great deal of, but had never seen in this city before. And they were not disappointed.

His entertainment combines scenic effects, topiographical specialties, Japanese jugglery, etc., with sleight of hand and higher class magic. At the same time, however, Bancroft is the life and soul of the show. His dexterity is simply marvellous. There was not a trick that he attempted but was performed in a simply perfect manner. He is a master of his art. And besides being a master, he is an inventor. He did several acts—experiments, he calls them—that have never been seen here before. Even in the threadbare matter of card tricks he produced novelties that were at once mystifying and amusing. While putting on new things, he left off many old ones affected by nearly all magicians and have become known as stocks-in-trade. For instance, there was a happy absence of pulling baby clothes out of the hat of an old bachelor, and things of that kind.

His skull trick is wonderful. A human skull, 3000 years old, "to the performer's personal knowledge," is placed upon a sheet of glass in such a manner that it is impossible that an electrical connection, or connection with strings and wires, could be made with it without the knowledge of the audience. The skull is then made to do some intricate calculations, and answer abstract questions, by rapping with its lower jaw bone upon the glass. A column of figures compiled by several persons in the audience without Bancroft's seeing them is added by the skull before the person in the audience holding the figures has completed an addition. And the skull makes no mistakes. This is one of the best tricks ever seen here.

Concluding the first part, "Little We-We" Cabitt does some clever dancing. He is a mite of a child. But he dances the sailor's hornpipe in a manner that never fails to win an encore. The third part presents Satsu-

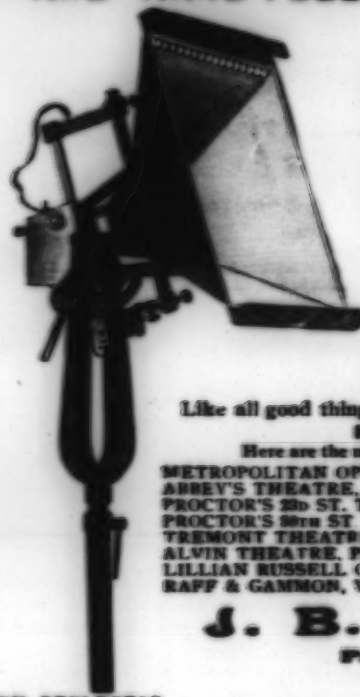
ma, a Japanese juggler of remarkable accomplishments. His acts probably are not surpassed even in his own country, where jugglers attain to perfection. The scenic effects in both of these acts are fine. Bancroft carries all of his own stage settings, and they must represent a considerable fortune.

In the third scene Mr. Bancroft presents the midnight mysteries of the Veil of India, or the "black art," as it has been termed by others who have practiced it. He has made some improvements, however, and the illusion is thorough and complete. Tables, cushions, watches, and anything else that the magician chooses to use, appear and disappear as if through the agency of some mysterious power. A woman appears dressed in white. She is covered with a white sheet in the centre of the stage. A wave of the wand, and though she appears still to be standing there, the sheet is withdrawn and she is gone.

The scenic effects in the fourth act are rich. The magician appears surrounded by the richest stage settings and handsome curtains, all in consonance with the remarkable work that follows. Bancroft here presents many new features in the way of sleight-of-hand which give his spectators much to wonder at. Perhaps the most startling trick was with a card selected from the middle of a deck by a party in the audience. From two cards thus selected one is chosen on a call from the audience and the party holding the card tore it into eight pieces, keeping one of them. The magician took the seven pieces, and in a moment one of the pieces brought him a sealed envelope, which another party was requested to hold. The seven pieces were made to disappear as if into the envelope, and in a moment when the envelope was torn open a card was taken out with one piece gone. That piece was in the hands of the other party, and fitted exactly. These and many other similar mysterious tricks are performed with ease and facility. The scene concludes with the well-known silk hat trick, with the difference that the borrowed hat, which was apparently demolished, is handed out by Mephisto, who appears in a tableau called the "Home of Magic."

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